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THE WOMAN'S BOOK

Antique Prayer Rug.

Fac-simile of Melas rug, made in the ancient province of Caria, Asia Minor

Belonging to the Anatolian class.

THE WOMAN'S BOOK

DEALING PRACTICALLY WITH THE MODERN CONDITIONS OF HOME-LIFE, SELF-SUPPORT, EDUCATION, OPPORTUNITIES, AND EVERY-DAY PROBLEMS

IN TWO VOLUMES

VOLUME II

THE HOME GROUNDS
By Samuel Parsons, Jr.

THE FLOWER GARDEN
By John N. Gerard

HOUSE BUILDING
By Helen Churchill Candee

HOUSE DECORATION AND FURNISHING
By Mary Gay Humphreys

WOMEN'S OPPORTUNITIES IN TOWN AND COUNTRY
By Mary Cadwalader Jones

WOMAN'S HANDIWORK
By Constance Cary Harrison

SUPPLEMENTARY INFORMATION. By Various Writers

WITH FOUR HUNDRED ILLUSTRATIONS

NEW YORK
CHARLES SCRIBNER'S SONS
1894

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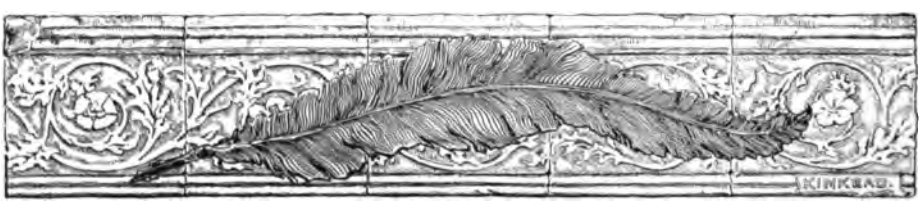

XII.

THE HOME GROUNDS.

XII.

THE HOME GROUNDS.

By SAMUEL PARSONS, JR.

Choice of a Lot.
Site for the House.
Drainage.
Grading.
Lawns.
Fertilizing.
Seeding.
Rolling.
Paths.
Roads.
Sidewalks.
Fences.
Lawn-planting.
Trees.
Shrubs.
Color Values.

TO ornament the home with flowers and plants is not difficult, if undertaken in the right way and in the right spirit. To be sure, it takes much thought, much enthusiasm, and a deal of power to endure failure, mishaps, and various set-backs. But the apparent difficulty vanishes when the knack begins to develop and the spell of the charm of such work once sets in. We meet now and then people of whom it is said that all flowers grow for them, and that every plant thrives in their hands. What is the magic? In what lies the secret of such success? Briefly, I should say, intelligence and loving attention to little things. It is wonderful to note how a little ill-advised attention, instead of neglect, will often kill a plant; five minutes doing harm that days will not repair. The management of living things of all kinds is a delicate and refined operation, but love often secures strange instinctive success. Most things of value one has to learn from experience. Books sometimes cannot teach us, or masters of any kind, but there are aids and suggestions that the plant-grower must seek. They will certainly aid, if they are assimilated properly and applied intelligently. I have therefore decided to limit myself to suggestions and hints that will help the intelligent lover of lawn and dooryard gardening to work out something peculiarly her own. When you set out to do this kind of work, let me advise you to determine in the beginning not to be, in the ordinary sense of the term, "artistic." First, practise common sense by making yourself comfortable and making your plants grow, and after that be artistic to your soul's desire. Anything that falls short of this, that mars your comfort, or makes your plants unhappy, is a delusion and a snare.

For instance, when you select your village lot don't be deluded by the picturesque charm of badly drained ravines, where nothing will grow except at the cost of a large amount of labor and expense. Choose rather a good, honest, level piece of ground, well drained, and with warm and mellow soil. It will surprise you to see what picturesque effects you can obtain with the exercise of some pains and ingenuity, and above all, your grass and plants will thrive as it may not be possible to make them in the ravine.

Having secured the land, naturally, the next thing to do will be to select the site for the house. This will, of course, be governed largely by the style and arrangement of the house

itself, but, after all this has been considered, there still remain some wise suggestions that should be followed in nearly all cases.

Give plenty of space in front of the house, in order to exhibit it to better effect and to secure at the same time greater privacy from the street. Suppose, for instance, your lot happened to be two hundred or three hundred feet deep and your house stood exactly in the middle of it, how much better your place would look than if your front door opened directly on the edge of the street. Sometimes, if the lot is narrow, it is a good idea to build the house on one side, thus securing more lawn in a single mass. But here again you must be governed, not only by the architectural design, but also by the contour of the ground. You cannot very well build the house in a hollow. If there is a distinctly high part of the lot, there your house must stand to secure good drainage. All this is practical and common sense, and you must look to it if you do not want your cellar flooded. But after all these considerations are properly disposed of, there still remains plenty of opportunity to display artistic sense. The site for the house can be shifted and shifted until just the right spot is secured to make the place look well; neither too far back nor too far front, nor too much to one side nor too much in the middle. There must be a just proportion of the various parts of the lot to each other and to the house itself. To secure this result often requires much study, and the way to study it satisfactorily is this: Draw the outlines of your lot to a definite scale, eight feet or sixteen feet to the foot, the scale of a common two-foot rule being preferred. Then draw the exact outline of the house to the same scale on a bit of cardboard, and move this here and there about your lot as drawn out, until you find the exact spot you think looks best. If there are evidently lower and higher regions on the lot, first mark them on your map and carefully take them into consideration in selecting the site. After you have selected the site as well as you can on paper, try to make a sketchy sort of model of the house by means of tall poles set in the ground, and connected by scantlings or thin strips of board lashed to their tops. This will enable you to get a better idea of how the house will look on the spot you have chosen on paper; and ten to one you will make some alteration after the poles have been set up. This sounds a little fussy, I know, and many people will object to taking so much trouble to locate a house. But think of the future, and how many nights and mornings you will pass in and out of that house, and how often, if you have failed to secure just the right site, you will regret that you did not fuss a little with these same despised cardboard and poles. We often, I fear, also make the mistake of thinking it less important to study the site of a house on a small, inexpensive place than on a large one. The fact is, that glaring mistakes of this kind are always more glaring on small places than on large ones. Poor people, I think, suffer more from artistic blunders than rich ones, for the simple reason, perhaps, that they can afford to make fewer of them.

The site of your house selected, the next thing to do is to grade the ground; the next thing, I should say, of a landscape-gardening nature. It would be wise to get the house built first, and any drainage attended to that would require pipes to be led out through the lot. When you begin the grading, first and foremost, you must consider how the rains that fall in torrents at times on its surface can be managed. Fortunate for you, if the lot is tolerably level

A Country Place of Seven Acres, with Pond, in the Midst of Open Country.

and has no pockets where water will collect, or slopes that will be sure to shed the water toward the house. If you get into trouble in this way, you may sometimes succeed in relieving the lot by what is termed a land-basin, either penetrating into a sandy sub-soil, or leading through a pipe to the street gutter or other convenient outlet. In some cases, however, you may find it necessary to change the contour of the lot to a marked degree in order to manage properly the water that falls on it.

Rural Treatment of a Place of Two Lots in a City.

Grading, it should be understood, practical considerations of drainage, etc., once disposed of, must be viewed as a distinctly artistic undertaking. In other words, in grading your lawn you should mould its surface with as fine a sense of artistic breadth, light and shade, and grace of line and contour, as though in reality you were a sculptor modelling his clay. As in the selection of the house site, the first thing to do is to study the natural surface of the drained lot, and obtain inspiration from existing facts concerning the way they should be treated. Never, if you can help it, depart far, in grading a lawn, from the suggestion afforded by nature in the original condition of the surface. By all means secure graceful lines, accentuate the high points by making them higher, and the low points by making them lower. Soften and swell the hillocks, and deepen and scoop out the hollows smoothly and gracefully, but never forget the essential and normal character of the surface of the place. If it was flat, originally, don't attempt to secure an engineering line, but softly and slightly sink or raise the ground in the central parts—not in the exact centre—and thus secure a long, easy flowing contour which will give the ground just enough swell or hollow to avoid the appearance of a dead level. The professional grader often, at this point, makes the mistake of contriving miniature valleys and hills out of what is essentially a level surface. Such

treatment is distinctly bad, theatrical, and forced, and much worse than the honest attempt to make an absolutely level surface—a feat, by the bye, which in actual practice is seldom, if ever, really accomplished. If nature, however, has endowed your lot with hills and hollows, squarely accept them and devote your energies to making them graceful, and to bringing out, with as much art as lies in your power, their essential and fully developed charms. In the same way, if you have a large stone or stump on one side of your place, so situated as not to injure its general breadth and effectiveness, don't blow or root them up, but plant alongside the stone two or three smaller ones as if they had accidentally grown there, and over the stump train a Virginia creeper.

Around the outside borders of the place the grade of the ground should be kept somewhat higher, and wherever groups of shrubs are to be planted, there the soil should be slightly elevated. The amount of the elevation must be determined by the taste of the owner, and here, more perhaps than in any other operation of home gardening, may be displayed that sense of true proportion and fine gradation that should characterize all good artistic work. Remember that to make the elevation too high is to create a fussy, artificial, and theatrical effect. Having drained and graded the lawn, the next thing to do is to lay out and build the walks. Walks, however, should be considered as necessities, and sometimes necessary nuisances, never as beauties. Their lines and surfaces are sharp and unattractive in color, and never as satisfactory as the turf itself. On this account, beware of arranging a path between any points where it can be, with reason, avoided. Better dispense with paths and walk occasionally on the grass, than cut up the turf with bare earth or stone foot-ways. Most places require only one path, the one leading to the front door. If there is a well or a rear building a path may be required to reach it, and a path may be needed for the back entrance ; but it is seldom wise to make a circuit walk around a small place, and, for that matter, the closely shorn turf is always pleasant enough to wander over to enjoy shrubs and trees, which is the chief incentive to cross over the lawn. Avoid building a path close to the house, just under the parlor, library, or dining-room windows. It interferes with their privacy and cuts up the turf just at the point where grass and vines and low shrubs are specially needed to modify and soften the right angle the walls of the house make with the lawn. To complete properly this framework, moreover, the grass must extend out many feet in unbroken perfection. Something should be said also about roads, for many home grounds in suburban towns and villages have space enough for a carriage road to the front door, a turn around, and a way to the stable or barn. The entrance, for twenty-five or thirty feet into the place, should be as near a right angle to the road as possible. Then the curve of the road should be made easy and regular until it approaches the front door; after which, for at least twenty-five feet, if possible, it should run parallel with the house, or nearly so. The road, now, may pass out of another gate into the highway, or it may make a turn and go out of the same entrance again. This turn should, for easy passage of the carriage, have its smallest diameter at least forty feet, and its general form that of an ellipse flattened at each end. Avoid a pear-shape turn, although it looks well. The carriage will fail to turn round easily about such a turn. The back road to the stables should leave the carriage-drive at a convenient

point, far enough from the house readily to be secluded by trees and shrubs.

To make satisfactory roads and walks for all kinds of weather, a foundation of six or eight inches of broken stone is necessary. Only in this way can proper drainage be secured, and if drainage be neglected, any walk or road, whether of gravel, asphalt, or flagging, will eventually break up from the effects of freezing and thawing. has been as yet no perfect sidewalk material discovered. For the country, and where the soil is not too heavy, a gravel walk with proper stone foundation makes an almost ideal footway. It is more natural and agreeable to both eye and foot than any other kind of walk surface. But in positively wet weather it is necessarily moister than asphalt, cement, or board walks, and does not dry quickly enough. The

Country Place of Six Acres on the East River, near New York.

The cost of repairs in a few years will thus soon exceed the first expense of a stone foundation. I know that people of moderate means are apt to think that stone foundations to paths and roads are too expensive for them, but in the end construction of this kind will be found to be true economy.

In regard to the various kinds of walks now in use throughout the country, I will venture to make a few suggestions. Everyone will have to consider the region where the paths are to be made, the character of its soil, the facilities for transportation, etc. There most popular—and perhaps elegant—material now used is probably asphalt. But cement walks are also made with so high a degree of finish and elegance as to present almost the exact appearance of blue stone. Blue stone and other flagging, of course, still remain the standard materials for the best sidewalk pavement, but, unfortunately, when well made they are too expensive. People naturally turn to the cheaper asphalt and cement as reasonably good substitutes. The great objection to both these materials is their liability to crack on account of the

varying temperature of the seasons. Foundation of broken stone will go far, however, to remedy this difficulty. An excellent substitute for asphalt has been found to be bricks of asphalt concrete, called the Hastings Asphalt Paving Block. This pavement does not crack and, if any settlement occurs, is easily repaired by lifting a few blocks. Its general effect is not thought by some to be as elegant as that of asphalt or cement. No one of these sidewalk or road materials is, of course, perfect. They all require more or less repair or maintenance. Continual and thorough maintenance, it should be remembered, however, must be practised on the smallest country place to keep it in good order. Many people forget this and therefore sometimes condemn unfairly material, the real value of which is great.

In arranging your sidewalk outside of your place, do not fail to leave plenty of room for grass alongside the curb, and about the street trees. There should be, if possible, at least six feet.

Perhaps this would be a good time to speak about fences. There is a good deal to be said for doing away with fences, and in keeping cows out of the streets altogether. Many towns throughout the country are treated wholly or in part in this way, and the result thus obtained is both charming and satisfactory. But in most towns there has, as yet, been no sufficient concert of action among neighbors to secure this desirable result. To all persons who must have fences I would say, use some modification of the post-and-rail fence, and make it as low and inconspicuous and vine-covered as possible. A picket fence is not a particularly attractive or artistic contrivance; at least so I have always thought, and I fancy most people will agree with me. It has only one recommendation. It is not easily climbed. A good fence may be made of chestnut or locust posts, turned, or square with bevelled edges, and horizontal bars of inch or inch and a half gas-pipe. Over these bars may be trained effectively great masses of honeysuckle, etc. In Newport may be seen many such vine-covered bar fences. A cheaper fence may be made of wooden posts and wire stretched between and covered with vines, honeysuckle, etc. There is an iron post manufactured by the Anchor Post Company, in New York City, that makes a cheaper and more permanent, as well as lighter and more elegant, fence than the old wooden post kind. This fence has the advantage of being readily removed to any other place by simply taking out the anchors which extend into the ground alongside the posts, like the roots of a tree. The post itself penetrates the ground only slightly.

Having arranged the grounds and walks and drives, the preparation of and seeding the lawn with grass-seed next claim our attention. The first and most important operation is the application of a liberal amount of old, thoroughly decomposed stable manure, spaded or ploughed in, and the careful harrowing or raking the surface. Raking is much preferable, for on thorough pulverizing of the ground depends the best condition for the "taking" of the grass-seed. Do not hesitate to rake it over again and again. This will not only mellow the soil for the seed, but clean out lurking weeds. I speak thus strongly on the subject, because few realize sufficiently the importance of this thorough tilth of a lawn about to be sown with grass-seed.

The problem of what grass-seed to use is a serious one. Mixtures sold at the seed-stores are generally expensive. It is better to buy for yourself, in separate parts, about an equal amount of red top and blue grass, with perhaps some rye grass and white clover.

Always buy the cleanest seed, no matter what price you pay for it; it will be cheaper in the end because it will be freer from weeds. There is hardly any grass-seed in the market that is entirely clean. That is the trouble with lawn-making generally. The day will come, I have no doubt, when it will become a general practice to grow sods of pure grass free from foreign admixture of other weeds or plants. When that day arrives we shall see lawns of a beauty for which our present ideas can furnish us no conception. In order, however, to secure the best lawn possible at present, sow your grass-seed liberally, six bushels to the acre is not too much, and apply the lawn-mower as soon as the young grass is high enough for the knife to cut it. You will, in that way, thicken the grass from the beginning and thus rapidly drive out a considerable portion of the foul weeds which are sure to show themselves at once.

When the grass is carefully sown and raked in, it is an excellent idea to secure a heavy iron roller and, with the help of several men or a team, to compact thoroughly the entire surface of the lawn. The seed will be, after such treatment, more likely to spring up evenly, and will certainly suffer less from drought. Along the borders of the paths and drives a narrow edging, a foot or two wide, should be made with strips of turf from one and a half to two inches thick. A satisfactory edging cannot be obtained by sowing seed, therefore the use of sod is absolutely necessary. Let sod borders be well beaten down in the earth, and do not make them too high, otherwise

Grounds of a House at a Summer Watering-place.

Country Place of Seven Acres Overlooking the Hudson, and Showing a Good Lawn Effect.

the path will look as if it were laid in a kind of trench.

Sidewalks, paths, and general grading and seed-sowing accomplished, the essential structure of the place may be considered completed. The time, therefore, has arrived when the plant decoration or ornamentation of the lawn must be considered, in much the same manner and spirit as people in these later days undertake the arrangement of furniture and pictures inside the house. We must not only consider the best arrangement of the trees and shrubs and plants for the exhibition of their individual charms, but we must consider how to give them their best effect in masses, and how to use them so as to shut out objectionable buildings both within and without our boundaries. The problem before you, as you survey your freshly-graded lawn, is not unlike that of the landscape painter as he gathers his colors in masses on his canvas. You have, in some ways, also the advantage of the painter, for your colors are vivid and ever-changing, as the leaves and flowers of your plants wax and wane, and finally decay. When you begin your lawn-planting, however, do not make the fatal mistake of turning to a nurseryman's catalogue first, and selecting from the glowing descriptions there a lot of trees and shrubs that may fit your place like a square peg to a round hole. The great mistake almost every amateur lawn-planter makes is the use of too many trees and shrubs.

His inexperienced imagination fails to convey any proper conception of the ultimate size of this lawn-planting material. Let me give you one or two valuable suggestions as to the distance ornamental shrubs and trees should be set apart. First-class deciduous shade trees, such as elms, maples, lindens, oaks, etc., should never be set nearer than forty or fifty feet; second-class trees, such as birches and many evergreens, twenty-five feet; first-class deciduous flowering shrubs, eight to ten feet; and smaller shrubs, four to six feet. Among the first-class deciduous shrubs I shall mention, as specially noteworthy and useful, California privet (*Ligustrum ovalifolium*), lilac (*Syringa*), snowball (*Viburnum*), mock-orange (*Philadelphus*), nine bark (*Spiræa opulifolia*), bush honeysuckle (*Weigela rosea*), *Deutzia crenata flore-pleno*, tartarian honeysuckle (*Lonicera tartarica*), golden-bell (*Forsythia suspensa* and *Forsythia viridissima*), red-stemmed dog-wood (*Cornus sanguinea*), etc.

As you look over your lawn and consider where you will plant trees and shrubs, you must always keep clearly in mind the prime importance of the breadth and open restfulness of comparatively large spaces of greensward. This feature and the varied sky-line of the plantation should be kept carefully and continually in view. A simple rule, subject to minor modifications, may be laid down as follows: Plant your shrubs in a row around the extreme boundaries of your place, and leave the centre for grass. This row, of course, should be varied in width by planting here a single line and there a double one, and even a treble and quadruple one, so as to secure a certain picturesqueness of perspective. Wherever the plants are set, there a gentle swell should be contrived. This tends to lift the plants up and exhibit their charms better, and at the same time secure an agreeable undulation of the lawn. The arrangement of these higher portions of the lawns where the shrubs are to grow constitutes one of the most difficult and artistic parts of the design of the entire place. To do this work well you should first work out on paper, and then with stakes on the ground, a series of outlines of shrub groups around the lawn, without

regard to what plants you are going to use.

It is necessary to mark out the spaces to be occupied by shrubs, and if you can first work the arrangement out on paper to a scale on the outline map of your place, all the better. The corners and angles of the lawn along the fence should be massed most heavily with shrubs, then, a little farther along the straight portion of the fence, there should be a deep bay made by a single row of shrubs for a little distance, and again the plantation should swell out in a bold mass and recede again to one row. This will give a waving, irregular line that will please the imagination, by suggesting mysterious receding nooks and corners where the bloom of a flower and sheen of a leaf may seem to come on us unawares, as we change our position on the lawn. In this way, the most simple general arrangement may secure the greatest variety of effect. But beware of seeking variety for mere variety's sake. Treat your problem in a large way. When you use one kind of shrub, use a considerable quantity of it, so as to secure a comparatively large effect, although now and then you may be justified in using only one of a kind on some outlying point of a group. Always, however, keep in view this large way of treating your shrub group. The worst lawn-planting I can imagine is that which would employ one hundred distinct kinds of plants in exactly one hundred different spots.

A Place of about Seven Acres in a New Jersey Hill Town.

When the general outline of the grouping of the trees and shrubs has been decided on, just as the painter blocks out the arrangement of his masses on his canvas, then comes the selection of the plants, or the colors and forms, in other words, that are to fill up the spaces that have been laid out. Let us look first at what should be the constitution of every shrub group. There should be a high and a low part, the low part making the border and the high part the centre of the group. This rule is evidently simple enough and

generally well known. But to make really artistic group arrangements, you must not hesitate, on occasion, to break up entirely this formal system of high shrubs in the centre and low ones outside. Indeed, in practice, you should always avoid setting the high shrubs exactly in the centre; and, now and then, the most picturesque effects can be obtained by planting a mass of high shrubs directly out to the very border line. In these cases such kinds of high shrubs should be selected as grow bushy close to the ground, because all shrubs planted on the border of the group should be furnished low with branches. Furthermore, due restraint should be exercised in the use of shrubs having purple or golden leaves. Usually green-leaved shrubs are to be preferred, as more modest and refined, and more likely to harmonize with the foliage around. But for the same reason that we are impelled now and then to thrust our high shrubs directly out to the border line, so it will prove sometimes artistic to throw into the general group-arrangement a considerable mass of purple berberry or golden elder. There is nothing to be said against a purple- or golden-leaf shrub for its own individual characteristics, but, all the same, it may be used so as to produce a discord in the group, so as to be forced, theatrical, and unhappy-looking.

I have said all this about the exterior and interior arrangement of shrub groups, because I want the reader to realize the importance of attaining a complete conception of how best to arrange the plantation before a single plant is chosen. When you undertake, however, to select different kinds of plants from your palette, or rather trees and shrubs from your nurseryman's catalogue, and have a conception of the general arrangement properly worked out in your mind, it is wonderful how much the task of selection is simplified. It will soon become evident to you, if you treat the subject as I have advised, that only a small list of shrubs is required to do your work. Afterward you can exercise the utmost freedom in planting entire groups and single specimens of any one of a large variety of shrubs and trees. Let us see what number of kinds of actually hardy and successful plants we should be likely to use in the ordinary mixed-shrub group.

It will surprise you, I know, to learn how small this number is, in view of the vast extent of the nurseryman's varieties. One could readily secure the best effects of a shrub group by the use of a dozen kinds, and fifty would really make a large collection, although I do not know that the larger assortment would necessarily produce a better effect than the smaller. It would be, in a sense, more curious and interesting, but more artistic? No! The large collection would be, moreover, more liable to fail at certain points, the small one being more sure to succeed in all seasons, and in sunshine and shade, and in different kinds of soil.

A few words, at this time, concerning the members of this list of twelve shrubs will be opportune. Probably I should not say twelve exactly, for there may be fifteen and there may be twenty; but we will stick to twelve, nevertheless, and I think I can show you that twelve will do the work satisfactorily.

In this list there are still subdivisions. There are the high shrubs and the low ones, the bushy kinds, and those more sparsely clad. There are those which we should use in large quantities, and others that are effective and yet not desirable in masses. These subdivisions, however, intermingle more or less. There is no hard-and-fast line between them. One of the best high shrubs for all kind of grouping and for great masses is the *Spiræa opulifolia*, and close to it for value should stand *Philadel-*

phus grandiflorus and *Weigela rosea*. *Spiræa opulifolia*, or nine bark, grows broad and vigorous, a great bush that reaches almost to the size of a tree. The leaves are of good size and bright green, and the stems picturesque and spreading, and the flowers white and studded along the stem in June. Later, the rich brown fruit makes it again highly ornamental. It is evident that this *Spiræa* has excellent qualities as an ornamental plant for mass grouping, but its value is largely increased by its hardy habit of growing almost as well in partial shade as in sunshine. It is always vigorous, grows in almost any soil, and is easily transplanted. You may, for instance, move without danger plants six feet high, whereas for most large shrubs four feet is quite high enough for ready removal. The first, or back line, of bordering shrub groups should be made up largely of *Spiræa opulifolia*. *Philadelphus grandiflorus* stands close to the *Spiræa opulifolia* in value for shrub grouping. Its common name is the mock-orange, from the large, round, green orange-like fruit it bears. It is a large shrub, strong growing, with good-sized foliage of a pleasant green, and beautiful white, sweet-scented flowers. These flowers are attractive and delightfully scented, like orange flowers. It grows well in the shade, but not so well as the *Spiræa opulifolia*, nor is it as vigorous. The *Weigela* is another shrub of good mass and height and hardy habit. It groups well with the last two, both in color of leaf and habit of growth. The flowers are borne in great abundance in June, so that they actually bend down the branches which they stud to the very tips. There are pure white varieties as well as red and variegated. One particularly fine variety, *W. Lavallée*, blooms considerably a second time, several weeks later in the summer, and the flowers have a rich, light chocolate-brown color. All these three shrubs have excellent qualities for use in large quantities in bordering plantations. They combine well, and they grow well and are attractive. *Deutzia crenata flore-pleno* is another shrub that suits mass-grouping well. It blooms freely, bearing racemes four or five inches long of white flowers tinged with pink. This shrub should be set well back in the group, where its

Maidenhair Tree (*Salisburia adiantifolia*).

somewhat sparsely clothed lower portions would not be conspicuous. And this reminds me to say that some shrubs, on account of lack of bushiness, should always stand within the mass of the group. Such a shrub is the dark-green leaved *Euonymus europeus*, with its bright-red, curiously shaped berries in autumn; and the same may be said of the smoke-tree, *Rhus cotinus*. The rounded masses of oval leaves, and the delicate, dainty, rosy-brown flowers, whence the name Smoke-tree, make this shrub especially attractive. It is, moreover, large, growing vigorous, almost a tree, and at the same time takes kindly to almost any soil and exposure. Two excellent shrubs for such positions within the group are the dark-green, shiny, laurel-leaved willow, *Salix pentandra*, suited for moist and sandy soils and quick-growing effects; and the somewhat more tree-like appearance of the cockspur thorn, *Crategus crusgalli*, and *C. coccinea*. These last-named shrubs grow in almost any dry soil, and are shiny-leaved and picturesque. The Privet, *Ligustrum ovalifolium*, or *L. vulgaris*, is particularly well suited for the interior of groups, and grows as well in shade and poor soil as any shrub in the catalogue. It is especially valuable in crowded city grass-plots. I hesitate, however, to recommend it highly, for it is somewhat stiff and formal in outline, and if not pruned, in time becomes "leggy," if I may be allowed such a phrase. The only remedy for this "legginess" is to stand it as long as you can, and then, when you find the shrub has grown big and naked in foliage, to cut it down within a foot of the ground. The worst system of all is to keep clipping and clipping every year. Extreme stiffness and deformity is sure to result. I speak thus at length about the privet, not because I altogether like it, even in its best estate, but because it is so hardy and behaves so well everywhere. Down at Southampton, L. I., on the seashore, it is almost the only shrub that is used in quantities, and certainly no plant does better in the down-town yards of New York.

One of the very best shrubs for the interior of groups is the bush honeysuckle, and there are several admirable kinds; *Lonicera fragrantissima* (the fragrant bush honeysuckle) is the most valuable. It makes a large shrub of graceful weeping habit, and bears quantities of pretty pinkish-white, fragrant, early flowers before the leaves fully appear. In every way it is useful and ornamental, and different from its relatives in that it is suited alike to the interior and exterior of shrub groups. *Lonicera tartarica* and *L. zeyherii* and other bush honeysuckles are also attractive and valuable, but should be planted rather in the interior of the group than on the outside.

One of the most really valuable shrubs of the entire collection is the Japan quince (*Cydonia japonica*). This hardy shrub has pretty, bright-green foliage and a rounded form. It blooms beautifully in early spring, bearing, on its different varieties, red, white, or orange-colored flowers. In size it is considerable, and for hardiness unsurpassed. It is well suited for the outside of groups. Another charming early-blooming shrub is the *Forsythia viridissima*, or golden bell. In April its great masses of golden flowers often cover the entire plant, and are made still more picturesque by its drooping, low-growing habit. It is, for this reason, well suited for the outside line of shrub groups. In stature it is of good size, and is hardy and vigorous. Like other early-flowering shrubs, and more, perhaps, than any other, it is benefited by pruning away the flowering wood as soon as it has done blooming. This

tends to relieve the plant of superfluous, half-dead material, and enables it more satisfactorily to grow its flowering shoots for the next year.

Usually, pruning shrubs may be done in winter and early spring, while the sap is down, but this pruning early-flowering shrubs directly after they bloom, in May and June, is a good practice. I have known Forsythias, for instance, actually to die from a gradual clogging of their growth by accumulated masses of the dead flowering wood. The *Viburna*, or snowballs, are, in many respects, the best of shrubs. In fact, the Japanese snowball (*Viburnum plicatum*) has more than once received more votes from experts than any other shrub. The best member of the family is doubtless *Viburnum plicatum*. It is hardy, vigorous, and enduring, has quantities of charming flowers and fine foliage, and looks well in any part of the group, whether inside or outside the mass. The leaves are a dark, rich green, and the great white snowball flowers hang on the bush for weeks. It is altogether admirable. I have a great fancy for planting a single group at a favorable point, of one single kind of fine shrub like this *Viburnum*. Mixed groups are all very well, but now and then a great group, all of one kind, makes a pleasing departure from ordinary practice.

The Common Snowball (*Viburnum opulus sterilis*).

There is also the old snowball (*Viburnum opulus sterilis*), and a good old shrub it is, with its picturesque, irregular habit, which has its own peculiar charm. The flowers do not hang as long on this *Viburnum* as on the *V. plicatum*. Then there is the *Viburnum dentatum*,

or arrow-wood, a hardy American shrub of attractive foliage and vigorous habit. One of the most distinctly ornamental of the family is the *Viburnum japonicum latifolium*. The leaves are specially large and glossy, and picturesque of outline, having a certain crinkled or curled appearance along the edges. It is a large shrub with white flowers. There are also *Viburnum lantana* (the wayfaring tree), *Viburnum lentago* (sweet viburnum), *Viburnum oxycoccus* (the cranberry bush), bearing red berries in early winter. All these are excellent shrubs, and suited to the main body of the group.

The Flowering Dogwood (*Cornus florida*).

The dogwoods are also a very good family, and have many excellent qualities. The red-stemmed dogwood (*Cornus sanguinea*) is best suited perhaps to the general purposes of a shrub in a group on the lawn, and less to that of a single specimen. Its foliage is fresh and vigorous, and its appearance large and massive. Perhaps its most unique effect, however, is the red color of its stems in autumn and winter, when the leaves are gone. In the midst of a snowy winter landscape, the brightness of these naked stems impresses one with special pleasure. One is apt to think of evergreens as giving character to the woods and copses of winter, but we should never forget to look for the birches and the tints of the red-stemmed dogwoods and yellow-stemmed willows. Doubtless, the best and most familiar of the dogwoods is the white-flowering one (*Cornus florida*). Everyone is familiar with its white flowers in spring, and should be with its splendid purple and crimson leaf tints of autumn. The foliage grows in curious layer-like fashion that is always picturesque. It is a large shrub or small tree, somewhat loose and irregular in habit, and therefore does not mass as well with other shrubs as the *Cornus sanguinea* and *Cornus paniculata*. The way to use it is in a great group by itself, when its special charms will be fully developed. *Cornus mascula* (the cornelian cherry) is another good shrub or small tree that should receive the same arrangement by itself as the *Cornus florida*. In early spring its clusters of bright-yellow flowers are always attractive, and in the fall its large oval, scarlet berries prolong its season of beauty.

But I am digressing, for neither *Cornus florida*, or *Cornus mascula*, excellent shrubs as they are, may be considered one of the twelve kinds that group well with each other and are hardy and useful in every way. Japan has sent us several excellent, hardy, deciduous

shrubs, and among them one of the best for general purposes of grouping is *Rhodotypus kerroides*. This is a bright-looking, hardy picturesque shrub with light-green leaves that somewhat resemble in form those of a blackberry or raspberry. The flowers are insignificant. Another shrub from Japan that does excellent service in the groups on the lawn is *Spiræa thumbergii*. There are at least fifty kinds of spiræas that appear in the ordinary nurseryman's catalogue, and most of them offer few distinct advantages to the lawn-planter, but several of them are invaluable, as we have seen in the case of the large-leaved *Spiræa opulifolia*.

Of value is the small-leaved, light-colored *Spiræa thumbergii*. Its foliage is not only small and of a charming light green, but it is soft and feathery, very thick and abundant. The same leaves are equally attractive in autumn with delicately-mingled yellow and red tints. It is early and white flowering; the plant is covered with masses of small white petals about the time the leaves are coming out. This shrub looks well and should be planted in the foreground of groups, where it should appear in considerable quantities at any point where it is used. It is a shrub that should be occasionally pruned sharply to develop a thick growth.

I must say another word at this point about the use of green-leaved shrubs in close combination with purple ones. For years the catalogues have teemed with purple, and gold, and silver, and variegated leaved shrubs. People have been induced to buy them and put them out, but there has been little attempt to combine them in an artistic manner. Generally they are planted singly as specimens, and dotted around the lawn in a spotty, unrelated fashion, which is entirely destructive of any sense of repose. Occasionally, I have seen them planted in formal patterns, like the ordinary Colens bed, and in this estate they look worse than in the unrelated one. The fact is that these purple, and gold, and variegated plants should be used with the utmost caution. Green should be the prevailing tint of the landscape design, and any note of red, or purple, or variegation should be used in such moderation and with such art as not to mar the harmony of the picture by discordant effects and theatrical, unnatural features. Many purple, golden, and variegated shrubs and trees do not retain their abnormal effect in exposure to the sun, nor do they keep their color as seasons advance or the years grow. A few do stand well. All these colors are essentially abnormal, however, and therefore unnatural, and in a sense inartistic; for they are not the natural color of the tree or shrub, but the result of a sport or accident which has produced a peculiar growth that has been perpetuated by grafting layers or cuttings. If you must have trees and shrubs of this character—and who will not insist upon having the purple beech when once seen?—always plant them near the house, where their semi-artificial and strikingly decorative effects may be made to compose artistically with the architecture. Plant these richly-colored trees and shrubs in groups as well as singly, but do not block up the front of the house with them. Keep them rather on one side. I will note some of the best of them, as the purple beech, golden oak, purple sycamore, maple, purple and golden Japanese maple, purple birch; and among shrubs, purple berberry, purple plum, purple hazel, golden spiræa, golden Philadelphus, and golden elder. Of the shrubs, the most picturesque is the large-leaved golden elder, *Sambucus nigra aurea*. This shrub should be pruned heavily to prevent its falling into straggling, unkempt conditions.

The golden *Philadelphus* holds its color well, and so does the purple plum (*Prunus pisardi*). The trees mentioned are generally good, but the self-colors like that of purple beech are always more satisfactory than mere variegations. I am perfectly aware, even after what I have said, that the reader will be sure to buy these purple and golden-leaved plants when he has once seen them. Their individual beauties will be so fascinating. Only try to use as few as possible, and plant them near the house and by themselves.

To return to the useful green shrubs, I will note the gray-green foliage of the *Eleagnus hortensis*, which forms such a pleasing contrast to the bright and dark-green foliage of ordinary shrubs. The *Eleagnus* family is hardy and will grow well in poor soil, but the *Hortensis* kind is particularly valuable because of its silvery green foliage. The tamarisk has attractive feathery foliage and a somewhat straggling habit which is, however, picturesque. It grows well in most soils, and particularly well on the sea-shore. The proper position for the tamarisk in the shrub group is on the inside, as the lower portions of its form are apt to be sparsely clothed with foliage. An occasional sharp pruning, once in four or five years, is a good corrective for this peculiarity. *Tamarix indica* is the most tree-like and satisfactory kind. Tamarisks sometimes winter-kill, but they are generally hardy in this latitude.

We must not forget to consider the white fringe (*Chionanthus virginica*). It is one of the best shrubs in the catalogue, hardy, vigorous, with shining-green foliage borne on a somewhat tree-like form. The chief and special charm of the white fringe lies in the clouds of white lace-like flowers that envelop it in June. This curious inflorescence is thoroughly unique and altogether charming.

Cercis japonica is another choice and lovely shrub that should be planted as a single specimen on every lawn. It has deep, rich green, shiny, and heart-shaped foliage, and a vigorous rounded form. But its principal charm lies in the rosy-pink flowers that closely wreath the stems in early spring before the leaves appear. Sometimes this shrub is a little touched by frost, but generally it is quite hardy.

The berberries, *Berberis vulgaris purpurea* and *B. thumbergii*, are valuable shrubs for the lawn. The common one, *B. vulgaris*, has a picturesque growth and is hardy and vigorous, and at the same time attractive as well in its green as in its purple form. But the best of the two, and indeed one of the best of all deciduous shrubs, is *Berberis thumbergii*. It is medium-sized, almost dwarf in stature, broad and compact in shape. The way its reddish shoots rise above the mass of the main growth constitutes its special beauty, and this, with its pretty, neat, dark-green leaves, makes it attractive all summer. In the autumn the red and purple coloring, and the numerous bright, oblong, red berries furnish a charming combination. The orange-red flowers are borne in June in profusion along the stems. Certainly this is a finely-endowed shrub. It should be used in considerable quantities in the foreground of shrub groups. *Symphoricarpus vulgaris* is another picturesque low shrub suited for foreground positions. It is, moreover, remarkably well adapted to shady places. *Hydrangea paniculata grandiflora* is also an excellent hardy shrub, noteworthy for its great panicles of flowers a foot long, borne in late summer and autumn. The flowers are especially effective, being at first white, then pink, and finally, just before frost, a deep red. This shrub is not interesting in foliage, but the fact that its effective flowers are borne in autumn gives it considerable value to the lawn-planter. But I must pause for lack of space properly

to discuss the many excellent shrubs that offer themselves for use on the lawn. Before passing to the consideration of trees, however, let me set down by themselves twelve shrubs that are, as I think, the most useful to the lawn-planter. Perhaps my list may be open to criticism as too small, but I will stand by it, at the risk of slighting the good qualities of a few other shrubs. My list stands as follows:

Spiræa opulifolia. (Nine Bark.)

Philadelphus grandiflorus. (Mock Orange.)

Weigela Rosea.

Lonicera fragrantissima. (Fragrant Bush Honeysuckle.)

Forsythia viridissima. (Golden Bell.)

Viburnum plicatum. (Japanese Snow-Ball.)

Hydrangea Paniculata Grandiflora.

Cornus sanguinea. (Red-twigged Dogwood.)

Cydonia japonica. (Japan Quince.)

Spiræa thumbergii.

Deutzia crenata flore-pleno.

Rhodotypus Kerriodes.

Berberis thumbergii.

I shall not attempt to dwell long on ornamental trees, because only a few specimens should be used on a place of

The American Elm (*Ulmus Americana*).

moderate dimensions. Most lawns are over-planted with trees. The gloom and shade accompanying crowded trees destroy the turf and the breezy, open-air feeling of the place, and eventually destroy the trees themselves. When we consider that first-class trees in size should be set fifty feet apart and on the outer boundaries of the place, it is easy to see that most moderate-sized places require few trees. Avoid planting trees near the house. The shade detracts from the healthfulness of the house, as well as from its comfort and beauty.

Of course there are many hundreds of kinds of ornamental trees, but after all, I am sure the lawn-planter can readily limit the list to a small number without injury to the general result. I should say that twenty kinds of trees would be ample, and that they would include those most likely to succeed and appear well under ordinary conditions of

soil and climate. First and foremost I should be inclined to rank the American elm. Not, certainly, because I think it the most beautiful of trees, or most free from disease and other defects. As a matter of fact, everyone knows that insects often riddle it. But it grows well in so many situations, in light and heavy soils, in city and in country, and it domes up in such stately fashion along avenues and fence lines, and among shrub groups, that I am constrained to treat it with the utmost respect. The maples, sugar and Norway, are both in the highest rank of the aristocracy of trees. The sugar is the most symmetrical and has the finest coloring in autumn, and the Norway grows in a greater variety of soil. The lindens, with their great stately forms and massive foliage, come next, and for general use the American kind, as

The American Chestnut (*Castanea Americana*).

usual, ranks first. European lindens are noble, attractive trees, but they are sometimes affected by the borer and other diseases. If one readily could grow oaks and hickories, they would fairly rival in value any other of the

The Birch Tree.

shade trees already mentioned. The oaks, although slow-growing, may be successfully transplanted if taken when five or six feet high. The hickory, with its tap-root, should be taken a foot high, or better still, from the seed. One of the best of ornamental shade trees is also a tap-rooted tree, the tulip (*Liriodendron tulipifera*). The tulip trees, however, transplant readily enough when eight feet high. What a splendid great tree it is, with its smooth bole and curiously formed foliage high up on the trunk! The liquid ambar has also curious leaves, and a ridged and furrowed and many-colored bark. It is a sturdy tree, and picturesque and attractive. The beech, both European and American, are most attractive to the eye of all trees.

Rich in foliage, picturesque in form and marking of stem, no other ornamental tree is more richly endowed. It is, doubtless, somewhat slow of growth and difficult to transplant, but it is nevertheless in all its forms a royal tree. Don't forget to use the American beech. Its delicate gray tints of stem and branches, and picturesque lateral growth, have a beauty all their own. A noble tree allied to the tulip is *Magnolia macrophylla*. The leaves are the largest that appear on any northern tree, extending sometimes two feet in length. In the coloring of the bark and in the shape of stem one is reminded somewhat of the tulip tree. It is entirely hardy—hardier, perhaps, than any other *Magnolia*. The horse-chestnut is one of the favorite ornamental trees in every land; and certainly, in May and June, the fresh green color of the large rounded masses of the foliage, penetrated everywhere by spikes of white or red flowers, make a beautiful effect on the lawn. Unfortunately, however, in the case of the horse-chestnut, late July and August tell another tale. Sere and brown leaves fall every-

A Study from Nature, Showing the Effect of the Birch in Winter.

where, and the effect of the lately beautiful tree of June is somewhat sad and distressed-looking. Many trees lose their foliage, especially in dry summers, earlier than others, but with the horse-chestnut this habit is most unvarying. But, after all, so altogether delightful are the soft, rounded masses of the horse-chestnut foliage, that we can forgive it for shortening its season somewhat by what seems to be premature decay. The white birch is one of the most delicate and graceful of trees, with colors of white bark and red tints of branches that are entirely unique among the denizens of the lawn. It is, indeed, the "Lady of the woods," and whether in winter or summer, its tender and refined charms steal into the regard of the beholder. Be careful not to prune birches severely, especially their main stems and topmost branches; they will not stand it. The birch is a little shy and fanciful in some of its habits, as befits its ladyship. For instance, it is at times difficult to transplant. Ordinarily entirely hardy and easy to move, it will sometimes winter-kill if set out in the fall, and if set out late in spring it will often go off in a dry spell. Therefore, plant it early in spring, and cherish and water it, if necessary, and it will repay you by becoming the most charming object on the lawn. Plant the birch on either side of your entrance-gates and in the midst of the shrubberies. The honey locust is a lofty tree with somewhat straggling, yet graceful and delicate, green foliage. Thorn-covered bark somewhat disfigures the genuine beauty of the coloring of the trunk, but its great value lies in its extreme hardiness. It will grow in a bit of soil in a cleft of a rock, and it will grow in the most dusty, crowded spot of a great city. Apparently there is no place in which it will not thrive.

The American ash is also a lofty tree of fine foliage and shapely growth. It should be used more than it is. An ornamental tree of fine traits is the Kentucky coffee-tree. The bark is ridged and furrowed in picturesque fashion, and the leaves of a light, tender green, slanting in such a way that the light shifts through in a pleasant manner. An old and well-known, and yet little used, shade-tree is the *Platanus orientalis*, the oriental plane. The foliage is large and effective, and the color of the bark attractive. It grows rapidly, and is especially valuable because it thrives so well in crowded cities and on the sea-shore—in fact, in every place where any trees will flourish. The plane requires sharp pruning when it has attained considerable age, as it is apt to grow into irregular, unsymmetrical forms. Be careful to give it plenty of room to grow. The trouble with most specimens we meet is that they have been crowded. Old plane trees have also a habit of dropping great pieces of bark.

The Gingko tree (*Salisburia adiantifolia*) is a somewhat rare Japan tree of considerable size. It has a picturesque striking habit, and its outline is bold and characteristic. This tree is hardy and free from disease, and on account of the up-growing tendency of its branches, would make an excellent street tree. The lower branches of elms and maples are apt to interfere with the heads of passers-by.

I must say something about evergreens: Some of them are beautiful objects on the lawn, but alas! most of them are uncertain. They have a way of dying off unexpectedly, and nearly all of them lose their beauty in this country in twenty or twenty-five years. You will, doubtless, see many fine evergreens on lawns throughout the country, but you will never know how many have died in the process of transplanting. All evergreens transplant with difficulty. You will find that an invari-

able rule. Where you will hardly lose ten per cent. of transplanted deciduous trees and shrubs, you will often lose fifty per cent. of your evergreens. By all means have evergreens, if you will make up your mind to replace them, but do not expect too much of them. There are pines, spruces, hemlocks, arbor vitæs, silver firs, yews, cedars, Junipers, and Japanese Retinisporas, and in each of these families there are one or more hardy and specially interesting species or varieties. White pines and Swiss stone pines are picturesque, and perhaps as hardy and long-lived as any evergreens. A grove of white pines, sighing in the wind, with the earth-floor carpeted with brown pine needles is delightful on a warm summer day, as anyone will testify who has rested beneath its shade. Although comparisons are odious and altogether

The White Pine (*Pinus strobus*).

unsatisfactory, I am almost inclined to declare that the white pine is the best of evergreens. Then there are the oriental spruce, and the white spruce, and the blue spruce of Colorado, the Atlantic cedar, the creeping jumper, the Nordman fir, the weeping hemlock, the Siberian and pyramidal arbor vitæ, the Japan yew, *Taxus cuspidata* and *Retinispora obtusa*. Are not their beauties and excellent qualities recorded in the nurseryman's catalogue? We have a hard climate in this country for evergreens. The changes are sudden and great, and the long-sustained weight of the evergreen foliage handicaps them in their resistance to the stress of the revolving seasons. One great mistake many planters make is the arrangement of mixed masses of evergreens and deciduous trees. Evergreens should be grouped generally by themselves. I do not say that no deciduous trees should be grouped with evergreens, for now and then an outlying small group of deciduous shrubs and trees, or even a single one, will often pleasantly relieve the slight monotony of evergreen masses. For instance, one of the most charming landscape effects is attained by interspersing a few white birches among spruces and pines. Throughout the summer the delicate foliage and white stems make a pleasing contrast with the general mass, and in winter, when the evergreens are particularly valuable to the landscape, the effect of the birches is sometimes startlingly beautiful. The red-stemmed dogwood is a shrub that may be used with great effect in the same way. Overcrowding affects evergreens more disastrously than it does deciduous trees, which is saying a great deal. Large evergreens, such as spruces and pines, should never be planted nearer than twenty-five feet apart, and a much greater distance is needed to develop their full beauty. I know it requires much determination to resist the desire to get immediate effects by close planting, but if you will crowd evergreens, remember they will retain their beauty a comparatively short time. A valuable precaution in setting out evergreens is to keep their roots absolutely protected from wind and sun by a mat, or better still, by a thorough immersion in a puddle of thick mud immediately after they have been taken out of the box or bundle in which they have been shipped. The roots of evergreen trees are peculiarly sensitive and subject to sudden drying up and other injury. Concerning evergreen shrubs which grow so beautifully in Europe, I will say briefly that they are not a general success in this country. Rhododendrons and evergreen azaleas do tolerably well in sheltered positions and suitable soil, but everything must be favorable or they will soon die out. To attain success to a moderate degree it is especially important to limit your plantation to kinds that have been proved hardy beyond question in this country. Many kinds of rhododendrons and, in fact, of all other evergreens are exported from Europe to this country as hardy varieties, which in the end prove anything but hardy. There is one evergreen shrub that I should declare exceptionally hardy, and that is the broad-leaved laurel of America, the *Kalmia latifolia*. This admirable shrub has picturesque red stems, rich green foliage, and the most quaint, dainty, and curiously formed pinkish-white flowers. I am fully aware that I have considered only a small fraction of the really valuable trees and shrubs offered in the nurseryman's catalogue, but I believe I have discussed the main and most important ones, the ones that must constitute the chief material that can be used successfully on American lawns in this latitude.

XIII.

THE FLOWER GARDEN.

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THE FLOWER GARDEN.

By JOHN N. GERARD.

The Preparation of the Soil.
Exposure.
Selection of Plants.
Cultural Directions.
Hardy Plants.
Extermination of Vermin.
Vines and their Training.
Window and Veranda Boxes.
The Ideal Garden.
A Water-garden.
Cold Frames and Pits.
Greenhouses.
The Potting of Plants.
Successions of Plants.
Fern Culture.
Orchids at Home.

WHEN one has enriched the surroundings with a few fine trees and a number of choice shrubs, and carpeted the domain with luxuriant turf, there is still lacking an important element in the home grounds.

Trees and shrubs, though never so deftly planted, usually convey little to the outer world of the character and individuality of the household. Their growth is on a large scale, not influenced by the daily watchful care of the owner as are the smaller plants, the selection and placing of which give the style or individuality to the grounds. This may be noticed in a walk through almost any village street, though perhaps more generally in the newer, smarter villages where fences are not in fashion. Any family in the street might live in any other home. House and grounds proclaim only the various whims of the architect, the nurseryman, and the florist. Then one slackens his pace as he passes the home of a family evidently interesting, for here some thoughtful, evidently gentle hands have planted a vine to soften some sharp angles, there a bit of color to gladden the stranger, in another place masses of flowers apparently for friends, who surely are welcomed in-doors.

The adding of the flowing lines of vines and the coloring of flowers and foliage to the home grounds are operations that should be carefully considered. If the reader may be supposed to have taken up his residence in a house located in more or less extensive grounds, with no knowledge of particular plants or flowers, the problem of selection may seem very intricate, for the more one studies the subject the greater seems the embarrassment of

riches in plant-life. Cultural difficulties are not great in the case of most plants, and should cause no misgivings.

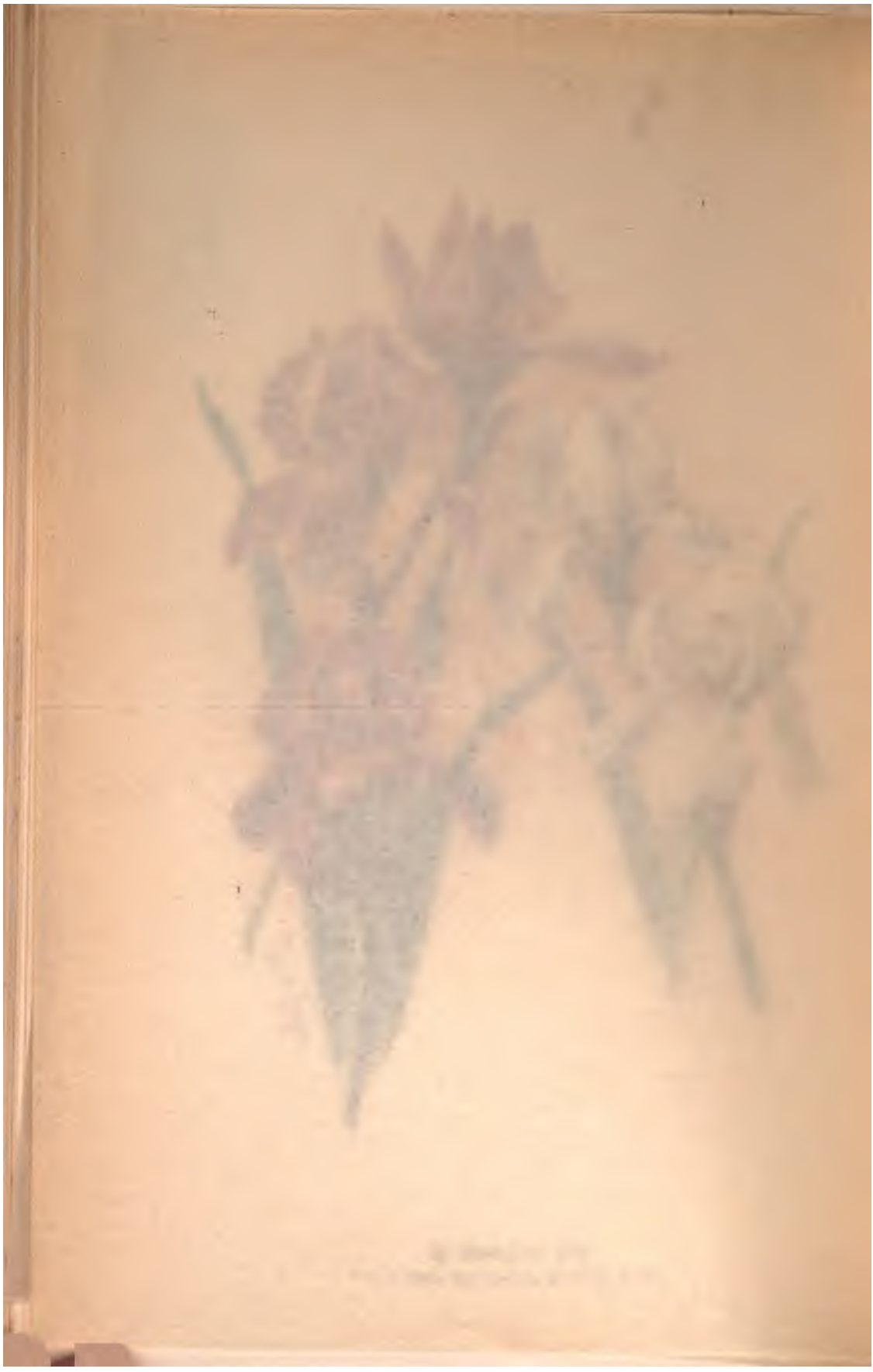
The average gardener is compelled to make the best of such soil as is found in a given garden, and must forego any radical and expensive experiments in special soils. If the soil is heavy and hard to work, caking on drying up, it may be inexpensively lightened by mixing in sifted coal-ashes. Such soils are also greatly benefited by liberal supplies of well-rotted stable manure. Sometimes a soil is very sandy and may be benefited by additions of heavy loam; and usually humus in the way of leaf-mould and manure will be an improvement. Light soils are often deficient in potash, phosphoric acid, and ammonia salts, and a dressing of dissolved bone or superphosphate, also the German *kainit*, will be very beneficial. "Complete fertilizers" compounded especially for garden purposes offer also a ready means of enriching the soil. Rotted cow manure is preferred by growers for some plants, but horse manure is the best all-round stimulant, and a garden should always have a reserve stock of this in an out-of-the-way corner. There should also be provided a reserve stock of soil for potting or special use in the borders. This compost-heap is most readily made of thinly cut sod from a good meadow, piled up grass-side down, with layers of sound horse or cow manure. If this heap is made early in the year, by having it cut down and turned over once or twice it can be used in the fall, but is better after passing a winter's frost.

Clematis or Virgin's Bower.

In special culture liquid manure is often desirable. Sheep manure is the

A Group of Iris.

From a Water Color Drawing by Paul de Longpré.



best and safest for this purpose, though cow manure answers very well. These are both rather odorous in solution, and some persons prefer chemical fertilizers, which can be had without odor. Great care should be taken in their use, for they are often dangerous from being stronger than they appear.

The most important preparation of the borders consists in digging them deeply and thoroughly and breaking up the earth. It is usually profitable to give personal supervision to this work, otherwise, when planting, one is apt to find a mere turning of the surface soil deftly covered by neatly raked earth. While the borders are being thus prepared it is well, in most beds, to have a liberal supply of manure worked in. Few gardens are overdone with manure, and most plants enjoy good food. Some plants do not require high feeding, and bulbs must not come in contact with manure. Bulbs, however, may be planted in rich soils if they are enveloped in liberal supplies of clean sand.

Unlike potted plants (reference to which will be made when treating of the conservatory) those in the open are growing under natural conditions. Plants require warmth and moisture to make good growth and special soil is a secondary consideration. The favorite plants usually cultivated in gardens properly planted in borders, as suggested, require very little attention from the gardener. The way not to plant is to gather the roots into a ball, and having scratched out a small hole set the plant in loosely, draw up the earth, and splash all with water. The careful gardener "plants with a spade," *i.e.*, he disturbs the earth well and makes a good-sized hole. Then he gently separates the roots and spreads them out carefully, covers in and around them with fine soil, fills all in, compacting earth over the roots, waters thoroughly, and then draws dry, fine earth to the plants for a mulch. If it is a tender-leaved plant he shades from sunlight till it appears to regain vigor. Thereafter it will probably grow, if let alone, unless it is thwarted by neighboring weeds and grasses. There are certain little attentions often required by plants in the way of extra water, manure, training, or tying up. Such points are soon discovered by careful observation.

There are no mysteries or secrets about plant culture. One should use the intelligence exercised about other mundane affairs, and it will be helpful to fancy that plants have certain human traits and habits. A lady, who is a physician and very fond of her garden, lately asked me what she should do for some of her plants. They were very weak and halting, she said, and she had given them strong manure in hope of starting them. She smiled rather painfully when asked if she fed strong food to her weak patients. Rightly considered, there is a page of cultural hints in that anecdote. The fact is, one cannot "push a button" and have a garden. It requires thought and study and some experiments. If some plants are failures, there has been a certain amount of pleasure in the trial, and we know that the most skilful gardeners have their graveyards.

In these days of voluminous catalogues one can get a very fair idea of the habit of ordinary plants, and usually some hints as to any special treatment required. Most flowering plants need all the light that can be given them, and there are few, like the Lilies of the Valley and Vinca, which will thrive in partial shade.

If we have rather dry places, we must look to the Nasturtiums, Portulaccas, Ice Plants, etc., to fill them satisfactorily.

Plants that are vigorous growers and require much moisture must have

places where drainage is good. It does not answer to grow Sweet Peas, Asters, and Chrysanthemums on too retentive soil. Dahlias, too, must have good drainage or their tubers will rot even in summer. Foliage or sub-tropical beds usually require liberal supplies of water to make their growth imposing.

Snowdrop.

Sometimes we treat plants differently. The old tall Cannas were grown for foliage principally and were watered to secure lush growth. The modern Cannas are dwarf, with handsome flowers, and should not be forced overmuch with water.

Very slight observation in the garden will convince one that Nature produces hosts of insects and small vermin in infinite varieties. Some gardeners seem to pay more attention to these than to their flowers, and are in continual agitation over their possible depredations. As a matter of fact, out-of-door flowers and plants usually suffer very little from insect pests. Occasionally there are special inroads, but not often or even yearly. Roses, Chrysanthemums, and Asters, of ordinary flowers, are most affected by insects, and tender seedlings and shoots in moist places by slugs.

Roses should have a thorough sprinkling of a solution of whale-oil soap as soon as they begin to grow. When the leaves are well developed they should be treated to a dose of powered Black Hellebore mixed with water. Both of these solutions are applied most effectually with a whisk-broom. Dip this in the solution and

strike it against the left hand so as to throw the mixture under the foliage. If the roses are well manured and kept in thrifty, growing condition, those treatments, with daily spraying of water from the hose, will usually carry them through safely. If, however, the rose-bugs make a visit "patient hand-picking" is the only recourse.

Chrysanthemums are mainly troubled by black aphides or lice. This is usually a sign that they need stimulants. If these are applied and tobacco stems thrown around them, or powdered tobacco dusted over the shoots when damp, the pests soon disappear. The tobacco dust, later in the season, will discourage some larger game which is apt to cut the young growth when about to form buds.

One usually loses a certain number of Asters each season by white grubs at the roots, for which there seems to be no preventative. As soon as the buds begin to show color, a large black beetle with a wonderful appetite often appears. He may be discouraged by powdered poison, but as this disfigures the flowers "patient hand-picking" is often the price of good Asters. An emulsion of kerosene oil with soap and water is frequently useful, especially in case of aquatic plants, but usually tobacco in some form and frequent spraying of plants with pure water are the best remedies for insect plagues out-of-doors.

Slugs in cool, moist places are sometimes very troublesome, especially among young seedlings. There seem to be various sorts of slugs in numerous colors, but in connection with a not attractive exterior, they all possess a most interesting and wonderfully developed scent for tender bits. They are trapped at night by an appeal to their failings in the way of tender pieces of cabbage-leaves or some such delicacy.

The making of a good garden requires forethought. We should consider not only the best plants for certain locations and effects, but provide for future changes or successions.

Change should be the keynote of the garden, as it is of all other matters of the world and life. Change is not necessarily unrestful—on the contrary, it satisfies one of the most fundamental wants of our nature. Fortunately, in the garden, even the most formal bedding plants, or those which are in most constant blow, take on new aspects, however slight, from day to day, so that one must perforce view a changing scene; but for true enjoyment one should try to secure the more marked changes produced naturally by the plants as they flower and ripen in their various seasons. Of course tastes are various, and if it gratifies the taste of the owner, there is no reasonable objection to so-called bedding in the garden, with its mosaics or its masses of one plant, in what seems to others tiresome, interminable bloom. But when one considers that we have flowers of the winter, a host of beautiful spring flowers, a multitude of plants that gladden the summer, and autumnal flowers which brighten the declining year, it seems at least a waste of opportunity if we do not enjoy a fair measure of them in our gardens.

In making up the garden picture it will be well to begin at the house, naturally the central point from which, and to which, all effects should radiate.

Never was a house, palace, or hovel so deftly designed by architect that its lines and effectiveness could not be improved by the addition of graceful vines. These, of course, require judicious selection, careful planting, and proper training, but one cannot go far amiss with such graceful material. There is a prejudice in some quarters against vines on the house, on the sup-

position that they retain dampness. The fact is, however, that by their overlapping leaves they repel moisture and keep the house very dry. Vines that adhere to the walls are objectionable on a wooden house in one respect, in that such a house requires frequent repainting. In such cases, running or twining vines that occupy wires or trellises, often may be preferred instead of the climbers.

Group of Daffodils.

Of the non-flowering, tall-growing climbers, there are three established as general favorites, viz., the English Ivy, of which there are very many interesting forms, the Virginia Creeper (*Ampelopsis quinquefolia*), and the Boston Ivy (*Ampelopsis Veitchii*). The first of these well-known plants is more suitable to the north side of the house, being there not affected by winter scorching of its leaves. *Ampelopsis Veitchii* makes a dense mat of overlapping foliage with an abundance of graceful, freely drooping shoots. It has a trim, neat effect, quite in contrast with the vigor and boldness of the favorite Virginia Creeper, one of the commonest and most effective vines in cultivation. Both the Virginia Creeper and Boston Ivy are desirable, if only for their glowing autumnal tints.

Flowering vines offer more variety. Of the more vigorous ones the Trumpet Creeper (*Bignonia* or *Tecoma radicans*) is familiar, with its lusty dark foliage and sprays of red, bold trumpet-shaped flowers, always effective as it mounts to the eaves of the house.

The Dutchman's Pipe (*Aristolochia sipho*) is a coarsely effective plant with large light-green leaves and curious

flowers. A vine rather for background than an ornamental location.

The Wistaria, beloved for its showy flowers, requires careful training for effectiveness, and its stems in time become all too strong and unmanageable.

The Chinese Honeysuckle is one of the best moderate-height climbers, where abundant foliage and sweet, if not showy, flowers are desirable. This requires severe annual pruning. The Japanese Honeysuckle, with variegated leaves, is not as vigorous. Like all variegated plants, it should be placed carefully in order to avoid a spotty effect in the garden.

Showier vines may be found among the various species and varieties of the Clematis. The large flowering Clematis are especially showy and always attract attention, though not often seen in good condition, for they require careful planting in well-enriched soil, and intelligent attention. Jackman's Clematis with rich, deep-violet colored flowers, is the best variety. There are variously named kinds of the same habit, with flowers ranging from pure white, through various shades of lavender or purple. *Clematis lanuginosa* is the largest flowered clematis, and its star-like, nearly white flowers, are very showy. These plants are well adapted also for covering old tree-trunks, unsightly rocks, or waste places that are exposed to sunlight. The small-flowered Clematis are charming plants, with a decidedly different effect. The multitude of their small flowers blossom on charming, graceful sprays. The *Clematis paniculata*, a Japanese variety of recent introduction, is one of the most attractive species. This plant has smooth, thick, light-green leaves. It covers quickly a wide expanse, and flowers in late summer with a myriad of small, fragrant, white flowers. These are succeeded by bright-red seeds and feathery awns, while the foliage takes on bright bronze tints. For covering the base of a house—which is too often an ugly feature—vines of lower or shorter growth are sometimes useful. The variegated grape (*Vitis heterophylla*) is a fine plant for the purpose, very clean, and with strong stems, producing abundant short, graceful growths. The leaves are deeply cut, lightly variegated, and the small violet-colored berries are an added beauty. In a sheltered corner one may have a vine of the naked flowered Jasmin (*J. nudiflorum*), whose yellow flowers will be welcome in the early spring.

If climbing roses were satisfactory plants, one would not care to look further. In the drier parts of the country, unfortunately, they are subject to many insect pests, that are especially troublesome in the warm positions near the house. However, when care is given, climbing roses are charming on porches or even trained on trellises near the walls. The hardiest roses for such positions are the double Prairie Rose, the white Baltimore Belle, and the climbing Hermosa. Of the newer varieties the Dawson Rose is one of the most beautiful. It is fairly smothered with lovely pink double flowers in early summer. South of New York the *Gloire de Dijon* is charming. There are numerous single-flowered species which are very effective when in blossom. The dainty little *Rosa multiflora*, *Rosa lucida*, and the single Prairie Rose (*Rosa setigera*) are among the best.

Vines are well adapted for training over fences. Perhaps the best of the hardy ones are the Perennial Peas, and the white variety of these is the most useful, as it furnishes many flowers for the house.

It often happens that only a few flowering plants are desired. Space and care cannot be given them, or the presence of numerous pets in the way

of dogs, cats, and chickens, prove fatal to the borders.

In such cases, window and veranda boxes, baskets, and vases, are especially desirable. Window and balcony boxes are charming ornaments for enlivening both city and country houses. Carefully devised, nothing will give a gayer effect than plantings in these of colored plants and drooping vines swaying with every gentle breeze. Sometimes one can add on tops of newels or balcony posts neat vases containing some single shapely specimen plant, as a laurel, an aloe, or possibly a handsome evergreen. Those are especially suitable for a large mansion.

The veranda boxes need not necessarily be expensive. Home-made affairs are quite as satisfactory as the most expensive works of art. A box of suitable size is quickly made of boards strongly nailed together. A strip of gay oil-cloth for covering on sides and ends is as effective at a distance as expensive tiles. The cloth can be held in place by a narrow moulding of wood. Or one can bind the corners of the boxes with brass designs cut from thin sheets, and paint the flat surfaces with aluminum bronze.

The Spring Snowflake.

The boxes may be of any dimension as to length, but should be only of moderate width — say twelve inches. The depth is of most importance. Too much earth not only makes the boxes unnecessarily heavy, but will prove detrimental to the growth of plants. Eight inches depth is quite sufficient, allowing, say, five inches of soil, two inches of drainage (broken charcoal or crocks), and one inch space at the top for watering or mulch. If deeper boxes are desired, it is a simple matter to ad-

just a false bottom at the proper depth. Of course this should be pierced with large holes for drainage. The soil should be rich and open, *i.e.*, it should allow water to pass freely, otherwise it will become stagnant or sour.

There is a host of plants suitable for such boxes, and they need not be rare or valuable, as the aim is for general effect, and not to show the beauty of any special plant. The florists grow an assortment of plants suitable for window boxes at low prices. A visit to the nearest dealer will enable one to make a suitable selection. If the boxes are on a shady side, no attempt should be made to grow flowering plants. Fill these boxes with plants that have grace of form, such as ferns, dracenas, and small palms. The front of the box may be draped by the variegated vines, the variegated English ivy, or the little silvery Gill-over-the-ground (*Glechoma hederacea Var.*), by something bright and gay, in fact. In the sunlight one may venture on stronger effects, and usually, the brighter and richer in color, the more satisfactory they will prove. When a thing is ostensibly for show, it may as well frankly carry out its purpose. Summer flowering Geraniums are most persistent bloomers, as are the Fuchsias. Madame Salleroi and Madame Pollock are excellent geraniums for front rows, the former having silvery, and the latter bronze-red, foliage. The dwarf Cannas, Star of 91, and Mad. Crozy are also effective plants in masses. In very sunny places, the richly colored *Crotons* will prove rare attractions. In short, one may, with some study, devise a color effect which will attract attention. For trailers one can use the Nasturtiums, the variegated *Vinca*, variegated Ivy, white Petunias, etc. Care should be taken to select flowers of harmonious shades, and preference should be given to plants with smooth leaves, as these will not retain street dust. Very broad-leaved plants, as Caladiums, are scarcely suitable for exposed positions, as they will be torn by winds.

The flower garden, proper, must be planted very much according to the special conditions of the grounds. The first requisite is, of course, that it shall please the taste of the owner, and it is only of less importance that it shall not be arranged or planted so as to be an excessive tax on one's purse or attention.

The bane of gardening to those who do not employ a competent gardener is the annoyance of supervising the casual helper—the wholesale destroyer of unfamiliar plants. Much of this annoyance may be spared if thorough preparation of the beds is made before planting, and annual digging and overturning of the borders is interdicted. If borders are properly prepared by deep planting, proper drainage, and enriching, they do not require a renewal each season, but may be cultivated by stirring of surface, where not covered, and an occasional mulch. A garden may be neat and well cared for without showing traces of painstaking labor, and plants will grow well without continual disturbance of the borders with the hoe and rake.

It will be well to have borders with different textures of earth, some rather heavy and others light, to please different classes of plants. But this is not as important as deep digging and careful breaking up of the soil, so that roots may penetrate easily. There are places and conditions in gardens where formality and trimly-clipped plants are entirely in character, but in a general way informal plantings and natural growths are more pleasing.

The ideal garden holds one's interest by a constant succession of agreeable changes as the seasons pass, always a pleasant picture in the present, and

above all an anticipation of glories to come. It is not only the crops which one secures from the garden, but often dainty pictures — perhaps caught in a passing glance—that will cheer the busy worker amid the worries of a trying day.

are a migratory people, and usually the first indication of summer finds most of the population seeking a change.

Generally, the garden will be enjoyed more in the spring and fall. It will be often satisfactory to have the garden at its best at these seasons. In the

Late Dutch Tulips.

One notices owners of gardens hunting in the spring for Pussy Willows and the earliest indications of reviving nature, while their borders consist of bare earth. Yet there are numerous plants which will begin to move, and even flower, before our native ones, and which can be enjoyed under our windows. The early garden does not receive the attention it deserves. We

spring, besides the wealth of flowering trees and shrubs, there is a very host of bulbous plants that produce most charming flowers.

As soon as the ground softens in the early year, the dainty Snowdrops swing their bright flowers, unharmed by the wildest weather. With these are the early Crocuses (*Crocus imperati*), with lovely rosy vases that expand in the

sunlight in succession, till the Cross of Gold and other crocuses awake from their sleep. A beautiful effect can be gained by planting the later crocuses in the lawns in liberal clumps. As the sun rises higher in the heavens, other plants quicken; the early bulbous Irises, the dainty blue Scillas, the azure Glory of the Snow (*Chionodoxas*) and the daintily tipped Snowflakes. The brighter tones are given by the Golden Winter Aconite and afterward by the wealth of Daffodils.

The Daffodils are the first prominent or large flowers of the year, and from March to late May a good collection will enliven the garden. They vary in size from dainty bells, fit for a fairy thimble, to veritable cups and saucers of the commonplace world. Among them are beautiful tones of whites and yellows, singly and in the greatest number of combinations.

Soon following the Daffodils, appear the first Tulips and the Hyacinths. If properly planted, one can scarcely have too many of these showy flowers. Tulips are a host in themselves, and there are not only many hybrids, single and double, early and late, but beautiful species from many parts. Hyacinths, though lacking beauty of form, yield gay masses of color. It seems a mistake to plant these flowers in formal rows and in beds of single variety and color, to be ruined, perhaps, by the rain of a day. Better plant more deftly, so that the glories can be enjoyed for many days, and every day a change of effect, never any very dazzling show, but always a bright glow of flowers relieved by the tender leaves. Some days we shall glory in tones of white, other days the yellow flowers will be in evidence—to be, perhaps, mingled with or overpowered by the rosy beauties. As the season nears the end the rich, deep-colored flowers of the tall-stemmed Tulips will be the sombre finish of the picture. To plant such an informal bed secure a liberal supply of bulbs. Secure Tulips in all varieties, single, early, double, late, Bybloems, Bizarres, Breeders, and Parrots. Reserve some half dozens or dozens to be

Calliopsis.

planted together for special clumps, and plant the others, as happens, informally and quite close together. Hyacinths, singles being best for garden, may be planted informally in the foreground. Daffodils may be scattered singly or in groups, and in the front row we will have little colonies of Snowdrops, Spring Snowflakes, the Siberian Squills, Chionodoxas, the Wood Hyacinth, etc., and then we will carpet the ground with Creeping Charley

(Moneywort) to produce its bright flowers, while the leaves of the bulbs are ripening. These bulbs are all hardy and do not require a mulch in this latitude. Elwes's Snowdrops often flower in January, and from then to early June such a bed should convey some pleasing impressions every day. About the time these plants begin to wane the roses will distract one's attention.

Of course no garden is complete without Roses, and the wealth of variety of these is so great that one is embarrassed to name even a few. For the very earliest we have the white Japanese beauty (*Rosa rugosa*), which easily leads the family. The owner of a large garden may indulge in a luxuriance of beautiful forms upon which there is little space here to dwell. The owner of a small garden will find his profit mostly in cultivating the summer-flowering Tea-roses, which produce continuous crops of fine flowers, with the addition, perhaps, of some old favorites like the Crested Moss, the Yellow Austrian, and the old Hermosa. La France seems to be the only hybrid Tea-rose reliably hardy in this latitude, but other Teas may be wintered safely in a pit or will even do well covered with leaves, if well drained. However, the plants are as cheap as bedding plants, and are readily replaced if one does not care to trouble with them. In a milder climate one can, of course, enlarge the list of plants very materially. In buying these plants it seems better to secure a number of each variety rather than an extensive assortment. Do not be misled into choosing florists' kinds, which are those which have proven to be only desirable under glass. It may be added that rose borders should not occupy a prominent location, as the flowers will be mostly used for cutting.

The simplest method of filling the garden from June on is by the growth of annuals from seed. From these one may have flowers in abundance to satisfy one's wildest desires and at comparatively small expense. Even if one has a garden well filled with hardy plants, annuals cannot be omitted entirely, as many of them are among the most cherished flowers and are quite indispensable. They enable us also to double crop our gardens in many places, and this should be an aim always in view, either with hardy or annual plants.

When the early flowers are past something should be maturing near them to keep up a succession of beauty. When the foliage of bulbs matures, if one does not care to remove them, there should be young plants of annual Poppies, or something not requiring much moisture, coming on to cover the beds. The Oriental Poppy matures early in the summer, shows its great scarlet flowers, and ripens its leaves. Something should be planted in front of it which is of later growth and will mask the bare space.

To return to the annuals. A good selection of these, including a few perennials, which flower the first year from seed, will include Sweet Alyssum, China Asters, Calendulas (single and double), Calliopsis, Marguerite Carnations, *Chrysanthemum coronarium*, Ragged Sailor (*Centaurea cyanus*), Cosmos, Single Dahlias (Tom Thumb), Japanese Pinks single, Yellow Sweet Sultan, *Gypsophila paniculata*, Dwarf Miniature Sunflowers, Marigolds, Mignonette, etc., Night Blooming Tobacco (*Nicotiana affinis*), Nasturtiums, dwarf and tall, Pansies, Hybrid Sweet Scented Pansies, Poppies, Sweet Peas, *Torenia Fournieri*, and Zinnias. These will include about all the annuals easily grown which are valuable not only for the garden but for use as cut flowers. Of course the seedsmen supply numerous varieties

Poppies.

and many colors of most of these plants, and their selections are somewhat a matter of taste. As a rule, it is better to buy the colors separately and confine the first purchases to old varieties which have been favorites so long that they are offered at a moderate price. Of course, if one finds offered really new forms and colors of favorite plants, it is well to buy them. But beginners are great plungers on high-priced novelties, which are apt to be disappointing, because, on first acquaintance, a very old flower is just as much a nov-

Night-blooming Tobacco (*Nicotiana affinis*).

elty to the grower as the latest variations. The florists' catalogues usually give full details for seed-sowing, but it may be added here that it will save much care and labor if the seeds mentioned, except Mignonette and Poppies, are sown in a temporary frame in drills and transplanted when of suitable size. Seeds sown in the open borders are apt to become too dry unless carefully watched, and will be of uncertain germination. Mignonette and Poppies should be sown, thinly, where they are to flower. Poppies, Calliopsis and Centaureas are best sown in the fall, say two months before hard frosts. They make small plants which winter safely and will form more vigorous plants than can be had with sowings at any other time. They also flower earlier; in June here. Liberal supplies of seed should be used, and it will answer with these small seeds to mix them with earth and sow broadcast.

Lily of the Valley (*Convallaria majalis*).

Hardy plants offer some perplexities in selection from the very wealth of available species and varieties. As they are expected to be permanent occupants of the garden special care should be given to their selection and placing in suitable positions. It will be necessary to gain some knowledge of their habits of growth and height at flowering time. It is difficult at first to avoid making some bad color effects, but these unhappy plantings can be noted and plants shifted where the colors will not conflict again. Perhaps the beginner will save disappointment and expense by commencing with an attempt at a "Grandmother's garden." This will be a garden comprising those showy and sometimes humble flowers, most of which have been favorites with flower-lovers from time immemorial, and around which sentiment and fond associations have always clustered. They have been grown in gardens, during all the various fashionable fads or fancies which sometimes push them to the background, but at present are more valued than ever. One may grow the rarest plants and the most unique, but they seldom prove as attractive to one's friends as the old familiar kinds which carry their thoughts back in a flood of pleasant emotions.

Perhaps the double yellow Daffodils are the first harbingers of spring in most of our old gardens, and these are soon followed by the awakening of the Bleeding Heart (*Dicentra spectabilis*) with its arching stems from which droop pink and white flowers.

But even earlier than this the Primroses will have wakened from their sleep and shown their lovely yellows and reds of various shades. The many-flowered primroses have always been great favorites, but the modern hybrids are even more attractive, of a brighter color, and equally hardy.

White Trumpet Lily (*Lilium longiflorum Var*).

The Pæonies soon make great masses of color. The old red Pæony is still the best early one, but there are many beautiful modern hybrids, and one should make room for the single-flowered ones and perhaps a few of the Tree Pæonies, good forms of which are conspicuously handsome plants. The narrow-leaved Pæonies (*P. tenuifolium*) have either single or double intensely red flowers.

About Pæony time the great Oriental Poppies will show the scarlet of their mammoth bowls intensified by the black

stamens. A mass of these flowers over their light-green acanthus-like foliage produces one of the most striking garden effects possible. They should be planted out of line of view of duller-colored flowers, especially the bluish reds, a color favored by some of the Pæonies.

Lily of the Valley we must have in abundance, and nothing will grow more readily. It will do well in partial shade of trees not evergreen, and may fill many otherwise waste places. The Yellow Day Lilies (*Hemerocallis*) are to be had in various shades of yellow and will be happy anywhere. A few of their long stems when in flower make very bright, effective decorations. The White Candidum or Madonna Lily is not excelled by any other in purity of color, freedom of flower, and distinction of form. It is a favorite of the humble gardener and flowers freely for those who love it, but it resents any coddling under glass. One will, of course, desire other Lilies. The great Japanese Golden-banded Lily (*L. auratum*) is always valued, although not at all reliable after the first year in many gardens. But the old Tiger Lilies and the Spotted Lily (*L. speciosum*) will show their beauties to the most careless cultivator. There are numerous beautiful Lilies well worth the care they require. They should be planted with such shrubs as Rhododendrons where they will not be disturbed and where they will be given a thick coat of protecting mulch in early winter. The Long-flowered Lily (*L. longiflorum*), like its ally, the Easter Lily (*L. Harrisi*), is not hardy as far north as New York, but may be wintered in a frame and flowered in summer with the other species.

Larkspurs, of course, there should be. Blue Larkspurs best of all.

Also the stately Foxgloves, to which must be given ample room and good treatment if they are expected to thrive.

Before these the Columbines will have been long in flower—or at least the first varieties—for they are many. If the reader knows only our native Eastern Red Columbine — which she may have picked sometime in pleasant

Siberian Columbine.

company—it will be a revelation to grow the various species offered by the seedsmen. The second year they flower from seed, and one secures a wonderful diversity of form and coloring. They are such bright dainty flowers—so full of life, perched on tips of stems as if in flight! Clusters of these, cut with long stems and having a few leaves of their own at the base, are charming in vases, and not at all commonplace or hackneyed.

If one must choose only a few forms, *Cærulea*, *Truncata*, and *Chrysantha* will be probably most satisfactory.

Perhaps it is as well that Hollyhocks

are not grown in all gardens; but those gardens that contain fine clumps of these plants are apt to be the most attractive in summer. Few flowers give such stately masses of color, and none make more effective backgrounds. The tinct flowers in various shades of yellow.

Sweet Williams, in gay profusion, were always the pride of old gardens. Their heavy masses of color were greatly appreciated.

Mountain Globe Flower (*Trollius europæus*).

double Hollyhocks are most satisfactory. Fringed varieties of these have more depth of coloring than the rosetted kinds, which are also very formal flowers.

The Globe Flowers (*Trollius*) in moist places are very effective plants, producing masses of attractive and dis-

Purple German Iris also held a place in stately grace. The hybrid German Irises, in their wonderful variations, in whites and purples and yellow in various combinations, are charming plants. Japanese Irises are more recent introductions of an entirely distinct order of beauty. They succeed the German

Irises in flower. The White Japanese Iris, with its crape-like texture, is one of the loveliest flowers of summer. Every garden should have a border of the bulbous Spanish Irises, which, in shades of yellows, browns, and blues, appear even earlier than the German section. The Siberian Irises, with their grass-like foliage and numerous blue flowers, are very hardy and attractive plants. The Japanese Irises and the Yellow Flag (*I. pseudacorus*) should be grown in wet places, or at least have liberal supplies of water.

The hardy Phloxes are very showy, well-known plants, which should be often divided and replanted. The mossy Phloxes are beautiful carpeting plants in the early year. Other fine, low-growing plants are the hardy Candytuft, the hardy Thymes, the Rock Cress, numerous dwarf Sedums, and the red and purple Aubrietias. These are especially charming in rocky places, over which they can trail.

An old-fashioned garden was never complete without its tub plants. There was certain to be a nice little tree of Lemon Verbena, an African Lily (*Agapanthus umbellatus*); later, Guernsey Lilies (*Vallota purpurea*). The Pomegranate was often a favorite, or perhaps an Oleander had an honored place. In more formal places these are often replaced by the Agave or masses of plants in urns or vases.

Late in the year the garden should show great masses of brilliant colors. Some of the bright annuals, as Zinnias, Marigolds, and Nasturtiums, will be at their best. The Dahlias will show their wealth of color; but with these we should have Sunflowers in abundance, the hardy Asters, the more modest Japanese Anemones (white and pink),

White Herbaceous Phlox.

and later, in sheltered places, the Chrysanthemums. The double, hardy Sunflower is a most showy and serviceable plant. The single-flowered kinds are also very attractive and useful, the best of these being *H. multiflorus*, *H. lætiflorus*, *H. orgyalis*, and, latest of all, the Maximilian's Sunflower.

Among the brightest of fall flowers are the perennial Asters, or Michaelmas Daisies. Our meadows are so full

of these flowers toward the end of the year that they are somewhat neglected in gardens, more from the fact, possibly, that it is not generally known that there are many very fine forms which are worthy of a place in any garden. At present they are much appreciated by foreigners, who cultivate many kinds that are quite unknown to us. The flowers are usually borne in great profusion, and in color range from pure white through the mauves to purples of various shades.

The Japanese Anemones are indispensable in the fall garden. The white form is a flower of perfect purity of color.

Succeeding the Asters, the Japanese Chrysanthemums end the season in great glory. In this latitude there are few Chrysanthemums which can be flowered safely out of doors, even in sheltered places, without overhead protection. But in sheltered places the little Pompons and the old-fashioned Yellow Chrysanthemums will usually give satisfactory results, though no attempt should be made to cultivate them very highly when grown for such use. Where shelter can be given with sufficient warmth to keep off any frost, there are no more satisfactory plants than the Chrysanthemums. They are easily grown, and produce a greater wealth of handsome flowers than any other plant in gardens.

The ornamental Grasses are too seldom grown in gardens. The variegated Ribbon Grass is often the only representative of the family. Our smaller native wild grasses frequently vie in beauty with the exotic kinds that may be cultivated from seed. Usually, the nobler grasses will give the most satisfaction, since they are extremely graceful and ornamental. The narrow-leafed *Eulalia gracillima univitata* is one of the handsomest ; neat, compact, and graceful. This makes a growth of about three feet, as does the striped or variegated *Eulalia*. The Zebra Grass is a larger *Eulalia*, more than six feet high, with curious light lateral markings. Pampas Grass (*Gynerium argentum*) is the handsomest of tall grasses. A well-established clump of this appears as a fountain of foliage capped, later in the season, by handsome plumes. This is not very reliable in this latitude. *Erianthus Ravennæ* sometimes replaces it, but is a poor substitute. The Giant Reed (*Arundo donax*), "the reed shaken by the wind" of Scripture, is a coarse-growing grass, and under good culture attains the height of twelve feet. The variegated variety is a much dwarfer plant and is not so coarse. The Japanese Bamboos are becoming very popular, and when well grown are very distinct in effect, and graceful. They are hardy in this latitude, but are better adapted to culture in more southern locations. Here they are charming additions to collections of foliage plants in the greenhouse. The grasses should be used more in subtropical effects in beds and backgrounds. Their foliage will emphasize the broader foliage of the plants so generally used. Cannas are the most fashionable plants for these beds at present. The modern dwarf kinds are appreciated for their free-flowering habit in combination with handsome foliage. The tropical Crotons are the most brilliant of bedding plants, well-grown specimens making an unequalled display. The Egyptian Papyrus also is as effective in the border as in ornamental water. The subtropical bedding will often be rendered more effective by the use of the Palms and decorative plants which furnish the conservatory in winter.

Where a small space only can be afforded in a garden, no plants will give greater satisfaction than the Aquatics. A water-garden is a perfect delight to the flower lover, and a constant source

of interest to every one. The most indifferent visitor will warm up over the charms of the beautiful Lilies gracefully poised on the clear pool in which is reflected every passing cloud. The dart-

six feet constitutes limited quarters for the ordinary Lilies, though they may be flowered in smaller space with much satisfaction.

Satisfactory tanks are made of brick

African Lily (*Agapanthus albidus*).

ing, busy fish, and the meditative frogs add a touch of life to the picture. Such a garden is easily managed, even in the driest places.

Where expense is a consideration even a few large tubs, sunk to their edges, will prove satisfactory, though rather small quarters for such thrifty plants. A pool having a diameter of

laid up in Portland cement and sand. The side-walls should be made one brick (eight inches) thick. The bottom of the tank should be well compacted and receive a coating of at least three inches of cement and sand. The tank may be made from twenty-four to thirty inches deep, the former depth being quite sufficient. Provision should

be made for overflow by connection either with sewer or cesspool. A garden-hose is useful in replacing water and clearing the water when covered with leaves or *débris*. A tank may be planted in boxes or tubs, this planting being rather preferable in a small tank. It is well in first planting not to cover too deeply with water.

Aside from the removal of ripe and

Scarborough Lily (*Vallota purpurea*).

properly planted and supplied with fish and frogs, really forms a natural aquarium, and the water will retain its sweetness and clearness.

The Lilies (*Nymphæa*) require very rich soil, equal parts of rich loam and rotten manure being a suitable compost. This compost may either cover the bottom of the tank, or the Lilies

decaying foliage a water-garden will require slight attention during the summer. Sometimes there is an arrival of plant-lice, to be exterminated by a spraying of kerosene emulsion, or usually by a spraying from the hose with water at full force. Occasionally in very warm weather the tank is subject to the growth of a low organism (*Algæ*),

which should be removed as fast as it appears. It is in thread-like green masses, which will adhere to a stick if rotated, and it may be thus removed.

A small collection of Pond Lilies should include the white Odorata, also the pink Cape Cod variety; the yellow Chromatella, and the purple Zanzibar species. The European white Pond Lily (*N. alba candidissima*), is not fragrant, but will blossom during the entire season, and for this is preferable to our native Lily, though this is fragrant and more readily secured. For those who wish a variety there are numerous other Pond Lilies in various shades ranging from faintest flesh to carmine.

A water-garden is scarcely complete without the Egyptian Lotus, which offers no difficulty in cultivation, and in leaf and flower is one of the choicest and most distinct of hardy plants. Its form is now familiar to most plant-fanciers; but it has perennial charms which never fail to attract when naturalized in one's garden.

The best water-plants to grow with the Pond Lilies are the Cape Pond-weed (*Aponogeton*), the Purple Pond-weed (*Eichornia*), the Yellow Water-poppy, Parrot's Feather, the Arrow-heads, and the Egyptian Papyrus, or paper reed, for taller plants.

It remains to be said that the water-garden should be given the warmest, sunniest place available. Under larger conditions, where one has more space, and perhaps a natural pond, water-gardening offers fascinating possibilities to the lover of nature. On the borders of such waters can be arranged bogs or wet places in which can be grown many dainty plants—hardy Orchids, Pitcher-plants, Irises, and, in fact, numerous moisture-loving things which show their charms usually only in our swamps and wet meadows. Such a garden, well planted, offers at all times pleasures quite out of the common-place order. The tank offers no opportunities for such plantings, as its borders are the driest places in the garden. These bogs may have one or more sides backed by noble grasses, something, in fact, which will not be trodden down, for the Lily tank never fails as an universal attraction to young and old, and its margins are usually well-beaten paths.

Michaelmas Daisies.

Cold frames and some form of glass-house are almost indispensable in a

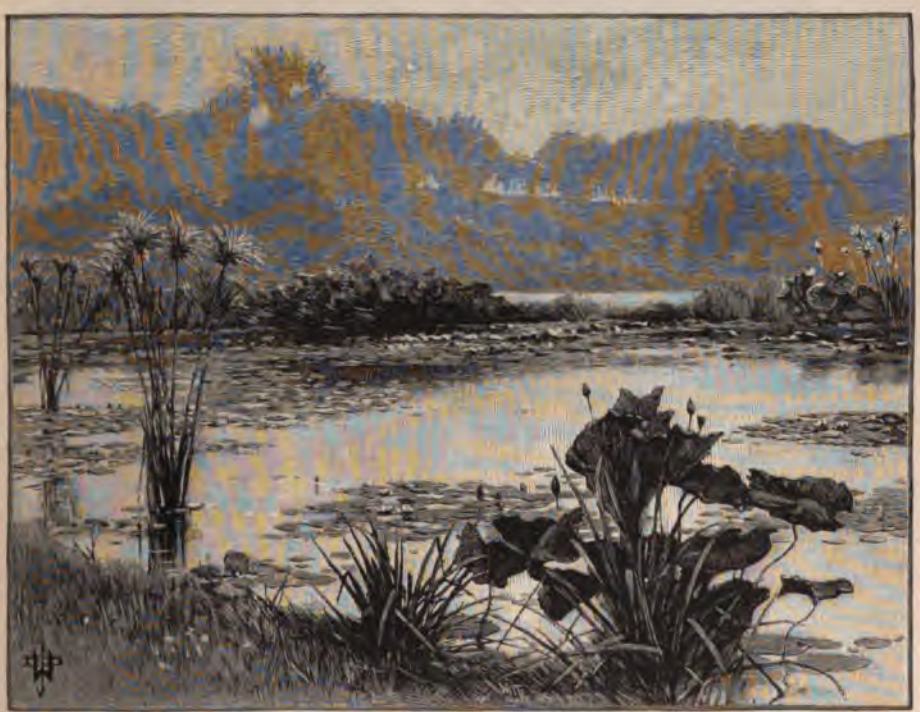
garden where valuable tender perennial and half-hardy plants are grown. They are useful not only for the storage of the plants which will not bear full exposure, but they are the most satisfactory structures in which to grow Violets and Pansies, and in which to bring forward hybrid Primroses and Daffodils, etc. In the spring they may also be utilized for starting seedlings.

Cold pits are also useful adjuncts to the garden when a position can be found where they may be drained to a depth of six feet. In such a pit, covered with a sash, and, in extreme weather with leaves or boards, Tea-roses and plants of similiar hardiness may be wintered safely.

White Japan Anemone in Shrubbery.

A greenhouse of some kind, however, is a necessity when one wishes to cultivate plants successfully in winter with some personal comfort. Few per-

sons will dispute the fact that women are the most successful cultivators of house-plants, and that they often secure wonderful results under trying conditions. In our modern houses these conditions are especially bad, owing to dryness and gas. For those who are not willing to adjust their lives which would reduce expense. But if a moderate expenditure can be afforded the best plan is to entrust these structures to the horticultural builder. If one desires to secure the most satisfactory results from flowering plants, it will be well to build the greenhouse very much on the lines of the modern



Egyptian Papyrus and Lotus.

somewhat to the requirements of their plants, a glass structure of some kind, shut off from the living-rooms, is a necessity. There is an unfortunate idea abroad that a greenhouse is an expensive luxury. Of course it may be made so, but is not so necessarily. Glass and the necessary lumber for the structure are not expensive, and their arrangement in a plain way is not beyond the ability of an ordinary carpenter. It will be convenient often to utilize part of a piazza or make a lean-to against the wall of the dwelling, commercial houses, which secure the maximum of light, air, warmth, and convenience with a minimum of expenditure, and no outlay for mere show.

The usual trouble with attached conservatories is that they have no proper heating apparatus, and depend for warmth on surplus heat from the house. The result of this is often that, in order to secure sufficient warmth, the ventilators must be closed and proper supplies of fresh air cut off. Small conservatories may be heated by oil-stoves, but these are a constant source of

worry and trouble, and the fuel is more expensive than coal in most localities. The ideal heater, for conservatories as well as greenhouses, is a hot-water circulation. This necessitates a stove to heat a coil of pipe, from which pipes lead through the house to an elevated open tank, and back through other pipes to the stove. This stove is located preferably in the cellar, from which no fumes of gas will reach the plants. One can fit up such a circulation with a coil of pipe bent to fit any round stove having pipes attached. A tight box or keg may be utilized for an expansion tank. Small self-feeding heaters, which are practically boilers, are now made at a moderate price. These require little attention, and will heat at least one hundred and fifty feet of two-inch pipe with the expenditure of half a ton of coal per month.

A Group of Japanese Lotus.

The culture of plants in pots under glass offers difficulties unknown in the open, as the conditions are entirely artificial. All conditions of air, moisture, and heat are here regulated by the cultivator. Plants are often better, in the garden, for some judicious neglect, but this is never the case indoors. There is no royal road to the successful cultivation of plants, and one must simply acquire a general knowledge of the requirements of plant-life, study the growth of the special plants under cultivation, and modify the culture as observation of effects teaches one to be probably necessary. Professional florists of vast experience with some special plant, grown in large numbers under the best conditions, often fail in securing crops, so that the amateur should not be discouraged if the one or two plants grown do not quite respond to care.

The successful grower must, in the first place, pot the plants properly, giving perfect drainage, and using soil through which the water disappears rapidly. Next, the various plants must be observed critically till their habits and requirements in the way of moisture are well known. Many plants are quickly ruined by careless watering, and yet there must be a sufficiency of moisture to keep them in good health. Potted plants are very deceptive, the earth often appearing moist on top while it is dust-dry below. These various points are soon learned by one who really cares for plants, though the successful waterer is apt to be born with an instinct for the work. As

much air as possible, without draughts, should be given to growing plants. The little white thrips will soon notify one of close air, as the red spider does of a hot and dry one. These invaders should have no foothold in the house, but it is more difficult to keep out scale, mealy-bugs, and aphides. These are often introduced with new plants from infested houses. The best way of attacking scale and mealy-bugs is with a spray of alcohol, and careful washing and scrubbing of plants where possible. Tobacco is very distasteful to aphides. A few thorough smokings by burning tobacco stems over live coals will rid the house of them. Such tobacco fumes are very penetrating. Where a conservatory is attached to the house it is preferable to make a decoction of tobacco and evaporate it as a precaution before the lice are observed.

One does not have to look far to find interesting plants for the greenhouse, and a list would necessarily be interminable. It may be suggested, however, that numerous crops and changes from season to season will prove interesting, and are secured from a selection of bulbous and deciduous plants to supplement the permanent decorative ones. A succession, for instance, would begin early in the year with Dutch bulbs, as Hyacinths, Tulips, Daffodils in variety, Alliums, Frezieras, Easter Lilies, also Azalias, Genistas, and Chinese Primulas. Later the tuberous Begonias, Gloxinias, and fancy Caladiums will keep the houses gay until perhaps the Chrysanthemums are crowded in to finish out the season of change. Dutch bulbs are the amateur's best friends in winter, as they furnish a wealth of gay flowers at about any time desired, being, for the most part, easily grown and advanced or retarded at pleasure. The smaller of these bulbs may be grown with several in each four-inch or six-inch pots, but the larger ones, the Hyacinths, Daffodils, and Tulips, are more effectively grown in Lily pans, which are shallow pots only half the usual depth. These bulbs should be planted closely together, five or six in an eight-inch pot, in separate colors. Plant early in the fall in good open loam, without manure ; water well, and set them in a sheltered place out of doors. Ashes or sand are a fit covering for them. Leaves are cleaner, but they harbor mice. Over all place boards, to keep off rain and hard frosts. With a number of pots one has a store to draw on through the winter, it being simply necessary to bring them into an intermediate temperature before forcing.

Maidenhair Fern (*Adiantum*).

Ferns are indispensable in the garden and conservatory. Their popularity is a refutation of a saying, often repeated, that color is of the first importance in the flower garden. The general appreciation of ferns, whose beauty consists only in beauty of form, proves that people really appreciate this

The Asplenium.

element, as well as color; and hence form should be considered in selecting plants.

The fern family is a very extended one, comprising species and varieties, ranging among the hardiest of plants to those which revel in a tropical heat, and from those which survive some aridity to those which require an atmosphere reeking with moisture. The ferns in general cultivation, however, require light, but not direct rays of the sun, protection from winds, and moderate supplies of moisture at the root. The greenhouse ferns usually resent moisture on the foliage and require watering underneath.

For an out-of-door fernery a suitable location will often be found at the north side of the house. If the building is a very formal one, the bed had better be made plain and level, but a more informal house admits of a fernery constructed by making a raised bed, and sinking porous rocks and stones in it to quite a depth. Among these the ferns grow very happily, and, if deftly devised, such a fernery is very ornamental.

The best compost will be equal parts of fibrous loam and leaf mould well mixed. This is also a good compost for most potted ferns. They make a more firm growth in a mixture composed partly of soil than in one of leaf soil and peat, in which they are often grown, especially when large specimens are desired quickly.

A walk to the nearest woods will usually furnish a supply of fine ferns in considerable variety, or, if this is not convenient, the hardy plant dealers will furnish a good assortment. Among the best of these are the Maidenhair Ferns (*Adiantums*), Shield Ferns (*Aspidiums*), Spleenworts (*Aspleniums*), Royal Ferns (*Osmunda*), and the Common Polypody. Two curious species are the Hartford Fern, a climber, and the Walking Fern, the points of whose fronds droop to the ground, take root, and produce a new plant. The above varieties are mentioned as readily available. One can, with more trouble, add rare and beautiful species which will prove of permanent interest.

The hardy ferns are deciduous, and complete their growth in the summer and rest during the winter, so that they are not useful for the house and conservatory, where evergreen species are required. Properly potted, not too firmly, and in rather small pots, there is little difficulty in fern culture where the air is not dry, and heat is moderate.

The dryness of the furnace heat is responsible for the ruin of ferns as of other plants in our dwellings. Ferns do not like fumigation, and when required for aphides it must be very moderate smoking. Their worst enemy is the brown scale, and this must be watched for and plants cleansed at the first indication, as the plant will be ruined if they are allowed to become established. Perhaps the best all-round fern for house growth is the Sword Fern (*Nephrolepis exaltata*), which has tall, handsome fronds. This plant, if properly hardened, will survive much abuse. The most popular species, however, is the Maidenhair Fern (*Adiantum*), whose graceful fronds are the most beautiful. These require careful, slow growth, in not too damp an atmosphere, and free exposure to light (not sunlight) to harden their foliage and fit them to endure house service. The *Pterises*, green and variegated, are a third addition to the list of useful ferns, and these, with perhaps an *Asplenium* and an *Onychium*, will prove a satisfactory assortment. For table use a neat little tree fern—one of the Lomarias is ornamental—or a pot of the Davallias, which have wide-spreading fronds, but must be grown in the conservatory.

It is well to grow in the conservatory a reserve stock of ferns in very small pots, to replace the plants which may become shabby in the fern pans which are so much used for table and parlor decoration.

To grow ferns successfully in living-rooms with the minimum of care, they should be cultivated in a Wardian case.

This is practically a miniature conservatory, consisting essentially of a plant bed with a glass covering, in which there is a proper opening for ventilation. In such a case the proper amount of moisture may be at all times regulated, and the most delicate

Cypripedium caudatum.

ferns may be grown, as they cannot be affected by the gas or dry atmosphere of the apartment. It is, perhaps, needless to say that such a case should not be exposed to direct sunlight, but rather placed in a warm, light location. The case may be closed at night, but must be ventilated when the tempera-

Ondontoglossum crispum, Alexandræ (New Granada). White and reddish-brown.

ture passes, say 60° F. Except the removal of dead fronds and the careful abstention from overwatering, a Wardian case requires little attention, and, if carefully planted, will prove a very effective house adornment. The case may be simply an ordinary round Fern pan, with a bell-glass ; but an opening must be made in this for a ventilator, though it may be ventilated by raising the lower edges on supports when desired. Very pretty Wardian cases are made in the shape of window-boxes with a tall glass cover, the glass at the end being adjusted to slide and make an opening for ventilation and necessary culture and attention.

There is an universal curiosity nowadays among people as to Orchids, and if one has a greenhouse all visitors will ask to see some " of those beautiful air-plants." The culture of Orchids is a fascinating branch of horticulture, and fortunately there are many handsome species and varieties, the first cost of which is a trifle, and, under proper conditions, are as easily grown as a Begonia. There are some ten thousand species of Orchids and many varieties. Comparatively few of this number are in cultivation, many of them being of interest only to the botanist. The Cypripediums, or Lady's Slippers, are the favorite terrestrial Orchids. They are most readily grown in a moist atmosphere and moderate warmth. The ordinary species are good greenhouse plants, the flowers are very lasting and of quaint if quiet beauty. These plants are great favorites with growers, who compete with each other in the race for the most extensive collection of varieties. Unlike most Orchids they increase with fair rapidity. The epiphytal Orchids have pseudo (or false) bulbs, which are storehouses of vigor from which they draw their flowers. These Orchids need a season of rest before making growth. When the plant commences growth, which it indicates by making fresh roots and putting out new shoots or leads at the base of the pseudo-bulbs, the supply of moisture should be increased and the temperature raised. As soon as the growth is completed the plant should receive gradually less water and be allowed to ripen with full supplies of air and light. After the pseudo-bulbs are ripened the plant may be kept on the side of dryness, without withering until the buds appear, when water may be given again more freely. Orchids are creatures of light and free air, many of them growing in the tops of the tallest trees of tropical forests, so that air is their birthright and a proper

ORCHIDS.

Cattleya Gigas (New Granada). Pale rose and crimson-violet. Flowers eight inches across.

supply of this is an important element in their culture. Among such an extensive genus, cultural details diverge very widely, but the above hints will serve for the treatment of the ordinary Epiphytals. Among the showiest of these are the Cattleyas, which are mostly large flowered and free in bloom. *C. labiata* flowers late in the year. This is usually succeeded by *C. Percivalliana*, followed by *C. trianæ* and *C. Mossiæ*. *C. gigas*, which we illustrate, has the same general character, is the largest flowered, and is a summer bloomer. *Lycaste Skinneri*, the parlor Orchid, has gained its name from the persistency of the flowers, which are not injured in the living rooms. It is considered one of the most useful Orchids for general cultivation. The *Lælias* are generally of the easiest possible culture. Hung on a block in the sun, and in a moist atmosphere, they make annual bulbs and flower freely, with long, arching spikes of blooms. *L. albida*, *L. anceps*, *L. Arnoldiana*, and *L. purpurata* seem to be most generally grown. *Cœlogyne cristata* is an useful Orchid, with plentiful white flowers having yellow throats and flowering in late winter. *Odontoglossum Rossi* is an easily grown Orchid, with white flowers spotted brown. It is attractive in the early year. There are many beautiful Odontoglossums, but aside from *O. Rossi* they are plants for the serious gardener, requiring special treatment and conditions. *O. Crispum* is universally considered the handsomest of cultivated Orchids. This requires cool treatment in a northern exposure, and is a plant which tests the skill of the experienced. The intending cultivator of Orchids will find much interesting literature on the subject, and a most charming and entertaining exercise in caring for them. They are as yet practically rare plants in most sections of the country, and the grower will soon acquire a pleasant local reputation as the possessor of choice things.

In fact the collection and cultivation of all plants in an intelligent way is a pleasure which is not only profitable to the grower, but an enjoyment to friends and neighbors. The busiest man really never gets far away from nature, and the possession of land and its cultivation seems an instinctive universal desire. The cultivation of the merely ornamental plants would be more general were the opportunity given to everyone to know something of the wonderful variety of plant life. Care should be taken always to interest children in growing things. The influence of days passed among flowers in early youth often permeates the whole future life, and many men and women are never so much stirred by emotion as when they recognize in the garden flowers which remind them of joys and sorrows long past.

XIV.

HOUSE BUILDING.

XIV.

HOUSE BUILDING.

By HELEN CHURCHILL CANDEE.

Choice of an Architect.
To Estimate Costs.
Location.
City, Country, and Suburban Houses.
The Making of Contracts.
Plans and Specifications.
Good and Bad Heating.
Chimney Draughts and Ventilation.
"The Danger of Extras."
Light and Windows.
Stair Planning.
The Laying of Floors.
Plumbing.
The Trim and Hard Woods.
Lighting.
The Matter of Cellars.

WITH assurance and hope, yet with many a misgiving, the would-be house-owner begins the preliminaries that shall lead to the ultimate production of an earthly heaven, the ideal home. He feels from the start that some help is needed other than friends' suggestions that the drawing-room should be "done in the Louis," and that the front door must have a quaint old brass knocker instead of a bell.

The architect is naturally the staff upon which he must lean, and to the selection of a proper architect must be devoted all the experience of a lifetime of observation of men and works. That large class of humble strivers after the right which, for convenience, is broadly designated as the laity, feel their own dependence and inferiority before the professional man, and stand a little in awe of his knowledge, as well as of that adjustable code known as professional etiquette. Throw away such thoughts and regard him not as a superior, to be delicately handled, but as a man whose duty and pleasure it is to serve you.

The selection of an architect.

Select, then, the man whose work expresses the best combination of taste and practicality. In your first conference with him he will lead you gently from one style of house to another, shown by photographs or water-color sketches, until, by your expressions of approval or otherwise, he has gained an idea of your inclinations. If there are houses of his in your vicinity, he will take you through them, that you may learn more easily the characteristics of his work. If he feels certain of pleasing you, he will draw rough sketches of elevations and ground plans of the proposed house, to be perfected afterward if you decide to retain him.

In looking at houses through which your possible architect is conducting you, notice particularly the condition of the work, the amount of cracking in the walls, the number of gaps in the wood-trim, etc.; for, in choosing contractors, a knowledge of the durability of their work will be useful. Have also a keen eye directed to the arrangement of the house, its convenience as well as its appearance, and, if possible, see its owner and ascertain whether the architect possesses a practical knowledge of actual building, as well as the artistic ability which enables him to produce a thing of beauty.

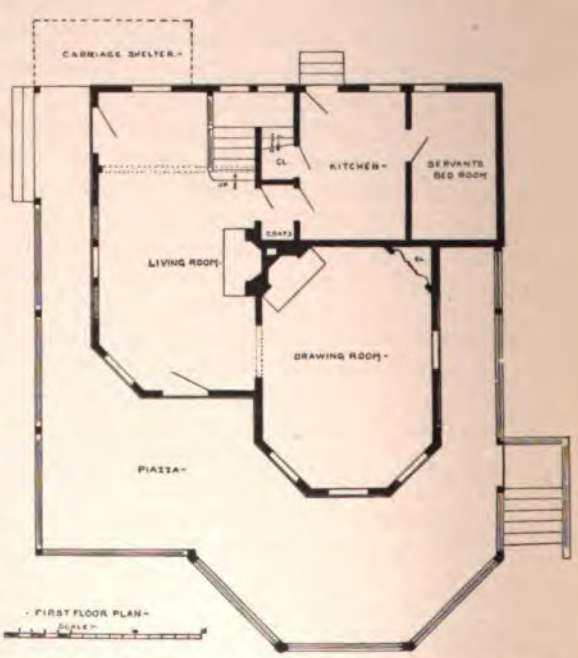
It is safe to assume that a woman who has kept house intelligently for ten years knows more than any architect about the best practical arrangement of rooms for her family. On that point she should not be too self-effacing

Fig. 1.—Cottage Costing about $3,000. Stone foundation, shingled sides and roof. Designed as a Summer House by W. A. Bates.

charge for interior decorations or for remodelling the interior of old houses. Architects of wide reputation charge as high as ten per cent. for building, and anyone is liable to ask from six to ten per cent. for works where the total expenditure is as low as from five thousand down to one thousand dollars. Every architect has a set of general conditions which give in detail many points regarding the relations between himself and his client, and which it would be well to read carefully before irrevocably engaging him.

The best location for the butler's pantry, the dumb-waiter, the kitchen range and windows, the arranging of cupboards into shelves and hanging-room, the location of linen and cedar closets—all these things can be determined best by a woman who knows their uses. Any unpractical suggestions she might make owing to her ignorance of furnace flues, building supports, structural strength, etc., will of course be met and altered by the architect.

According to the reputation and ability of an architect are his fees determined. The usual fee for a trustworthy man of experience is five per cent. on the entire outlay, to be paid as the work progresses. This includes preliminary studies, working plans and specifications, with all details, and also superintendence of the erection of the building. Ten per cent. is the usual



Plan for first floor, the second floor has two large bedrooms and bath.

The cost of the proposed work is like the algebraic x, an unknown quantity, unless one of two methods is adopted—and they are open to adverse criticism. To sell a house for thirty thousand dollars one must ask thirty-five thousand for it; to build a house for a prescribed sum one must name to the architect twenty per cent. less. It is quite impossible to determine whether it is the ambition of the architect, or the extravagance of his client, or the unstable scale of prices for either labor or materials, which makes this a truism; but certain it is that no one ever yet built within his first-named sum. If time were plenty and years did not count, it would be possible to use the other method of keeping within a certain amount. The architect would then finish his drawings and specifications, from excavations to brass keys, and draw and sign all contracts. Then, by adding the amounts, he would know the entire necessary expenditure. This sounds simple, but experiment has proved it to be almost impracticable, as well as unsatisfactory to the owner, for it makes changes impossible, and few know from drawings what the completed structure will be.

Cost.

Impress upon the architect the necessity of not exceeding a certain sum, and he will conscientiously do his best to keep within it; but, as everyone employed on the building is trying to circumvent his amiable intentions, you may be quite sure he will be worsted, and to meet the difference you must hold in reserve an extra bank account.

To ask the cost of building a house is very much the same as inquiring the price of diamonds by the dozen. All depends upon the size and quality. Little boxes, carpenter built, for brief use at some summer camp, can be put up as low as one thousand dollars, but the lowest sum for which a house of seven to nine rooms can be built for occupancy all the year, is about three thousand dollars. A drawing of one such is given in Fig. 1. This sum includes cesspool, plumbing, and everything complete for occupancy.

The price of materials and of labor varies in different localities, according to the cost of transporting the one or the difficulty of obtaining the other. But there is less difference than would at first appear, for where timber and quarries abound, skilled labor, owing to the sparse population, is usually scarce and expensive. Transportation prices have much to do with the cost of materials, and wages are largely regulated by competition and accessibility. Thus, in summer settlements, building is much more expensive than in towns where mechanics form a part of the stable population and permanent houses are the rule. The relative difference between the cost of stone and frame houses is generally maintained throughout the country, owing to the counterbalancing effects of the prices of labor and materials.

Every thousand dollars added gives more space or better interior finishing, so that five thousand dollars will build a convenient frame house with good architectural effects to the elevations and many conveniences inside. Ten thousand dollars gives the owner handsome effects, good materials, and the best plumbing, as well as a large opportunity for many tasteful devices. Cheap houses may be in quite as good taste as expensive ones, however, for simplicity often produces the best results.

If the purse is small, let the necessary economy be confined to the elimination of ornament, but never let it tempt the builder to slight the construction of the house. Where there is a choice between showiness and worth, put effect aside, and aim first of all to have the house well constructed of durable, but not extravagant, materials.

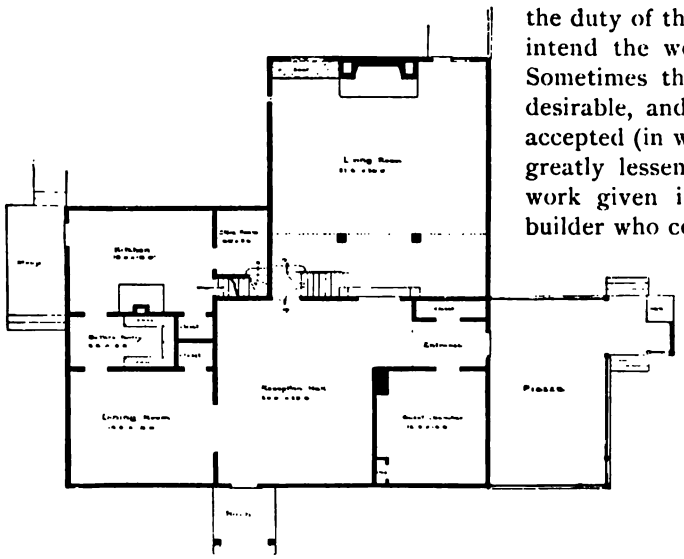
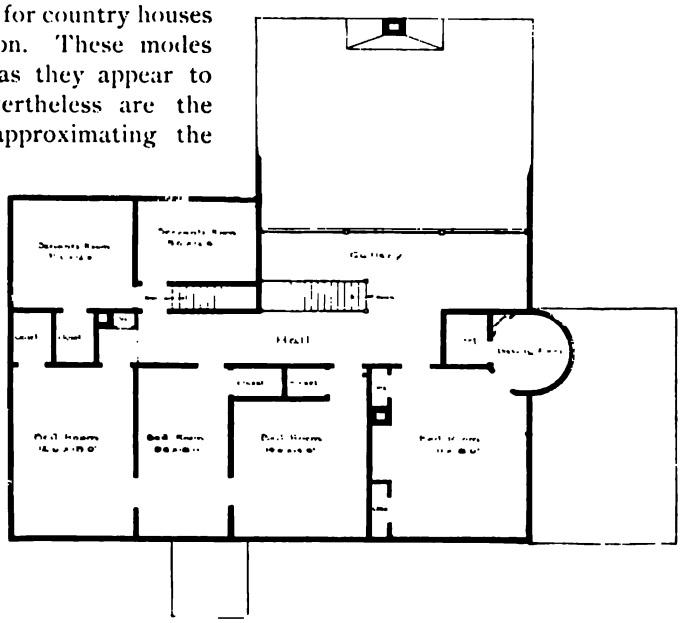


Fig. 2.—First-floor Plan of House shown in Colored Plate. Designed by Lamb & Rich and built at Bellport, Long Island for $4,000.*

the duty of the architect to superintend the work of the building. Sometimes this is not considered desirable, and his plans only are accepted (in which case his fee is greatly lessened), and the entire work given into the hands of a builder who contracts to finish the undertaking for a certain sum. This man then lets out the contracts, and his remuneration is the difference between the sum he must expend and the sum he has demanded of the owner. As he is doing his work for what he can make out of it, the temptation is obviously great to accept cheap labor and increase his own revenue. Those who can indulge in the extravagance of a house built by day's work instead of contract, might do well to have a builder as su-

The cost of city houses is technically estimated by architects by the cubic foot, and by speculative builders by the frontage foot. Twenty to thirty cents per cubic foot builds a city house of high grade, and ten to fifteen cents per cubic foot is the allowance for country houses of frame construction. These modes of calculation, odd as they appear to the uninitiated, nevertheless are the best methods of approximating the amount.

I have said it is



Second-story plan, Fig 2.

* This is essentially a country house, built for generous hospitality. One of its best features is an entrance hall with Dutch windows and a huge fireplace for burning lengths of cord-wood, the blaze of which one may enjoy in revery alone or in revelry with friends. Rich upholstery would here be out of place, but artistic uses may be made of generous lengths of foreign hand-made textiles in softly blended colors.

A Country House.

Designed by Lamb & Rich for Mr. Charles A. Rich, and built on Long Island for $4,000.

perintendent, but that functionary then has a stipulated salary and no corrupting perquisites. The better way for the owner is to let the architect superintend and assume the entire responsibility.

Another question, the uncertainty of which goes hand in hand with that of expenditure, is time. All contracts should have the time for completion specified, and to make this a vital point there should be a stipulation that contractors failing to meet the time requirements shall be liable for all consequent losses to the owner. Even in the face of this and other precautions, there is invariably a tedious delay toward the completion of a building, which should be philosophically contemplated in advance so as to forestall disappointment.

Two interior views showing the large living-room of plan, Fig. 2.

To build economically and at a low figure, means primarily to have no scruples about naming a small sum to the architect. He will then advise what materials to use to economize without lessening the honesty of the house. Elegance and fancy finishing can never compensate an owner for poor foundations and construction. Plans and specifications are sent out to firms with established reputations, as well as to newer men, and when the proposals come in the lowest is chosen, if the difference in price is not commensurate with the difference in reputation. Should the aggregate of all the desired contracts be too large a sum for the owner to pay, then he, with the architect, must work over the plans and cut down a few luxuries and beauties and ask the competing contractors to estimate again. It will perhaps happen, even after all these precautions, that at the end a bay window or a balcony will have to be relinquished.

Economy should never be attempted in mason-work or framing. Luxuries in the way of trim and finish may be added afterward, but if the construction of the house be poor, it is never worth any expenditure for the sake of embellishment, and will prove but a poor investment either to live in or to sell.

Location.

The location of a house is so much a matter of individual preference that advice upon it is either unnecessary or too voluminous to give, but one principle is applicable to both suburban and city lots. It is the highest class of property that pays best as an investment. Poor neighborhoods are as likely to deteriorate as to be re-

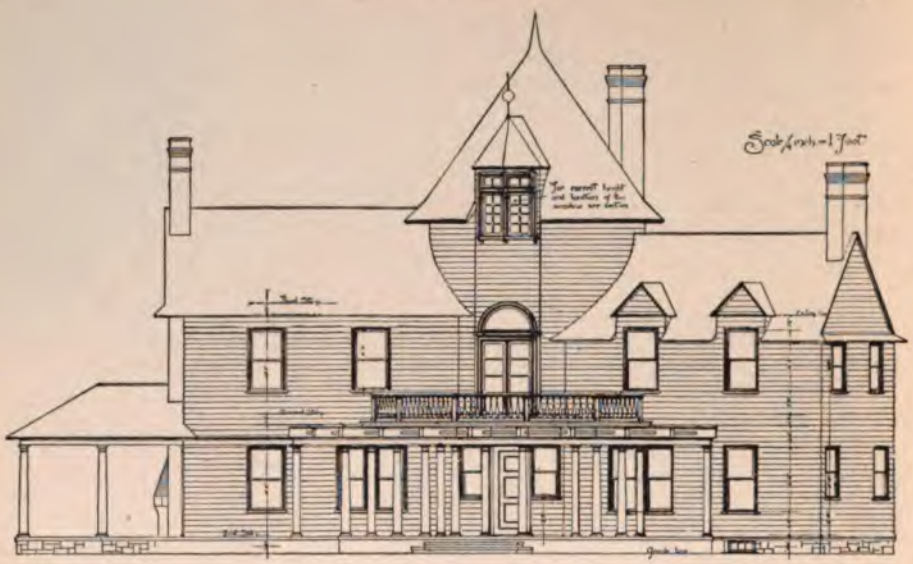


Fig. 3.—House Designed for Hillside, to Cost $10,000. John H. Duncan, Architect.

deemed, and the neighborhood of the future will be so long in developing that the best years of life will be spent, as well as many hundreds of dollars in taxations (town and local) and interest on investment, before the place increases materially in value.

Country or suburban houses must, of course, be planned to take advantage of the peculiarities of the situation; the view, the sun, the refreshing summer breeze all need to be courted, and protection sought from the severity of the north wind or the damaging descent of water and dampness from the uplands. The setting of a house affects the exterior as decorations and furniture do the interior. Where possible, the adaptation of natural beauties add incalculably to the effect, and a face of rock or a clump of trees will give more grace than the best planned architectural decoration.

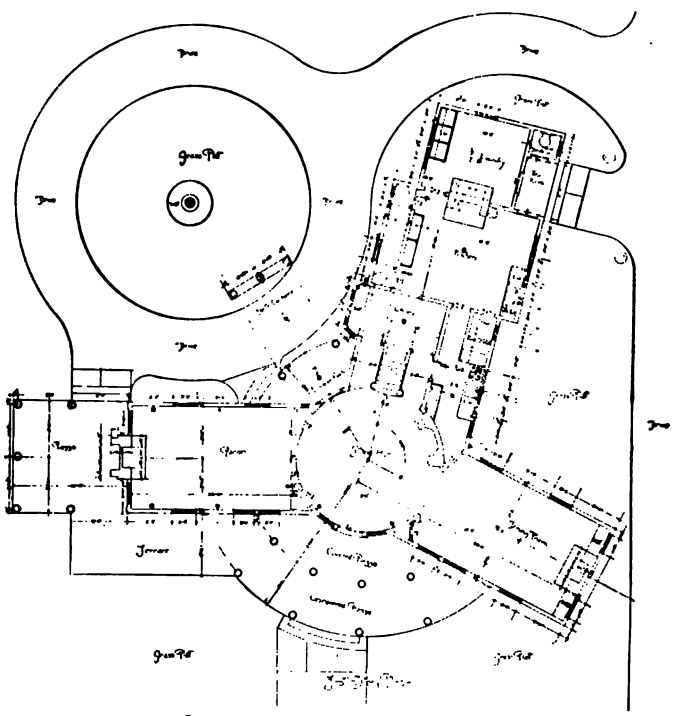
Detail of Tower.

A house which recommends itself for certain situations, has a central rotunda, from which three wings radiate almost like a trefoil; two form the front and look upon an extended view, while the third stretches toward the back and contains the kitchen and laundry. Light and air are thus secured on three sides of the main rooms of the house. The illustrations show the front elevation, the ground plan, and the plan of the second story. There are upper rooms for the servants and a billiard-room in the tower, which are not shown.

The contract-built house, put up in blocks of three or more in cities, is built more cheaply than an individual house

can be erected. The two great reasons for this are—first, economy, which results from duplicate orders and designs, and from the ability to keep the different trades constantly at work without drawing some off to wait for others; and, secondly, the rise in the value of the property in consequence of the improvements placed upon it. Thus it is that the man who wants a city house which will cost under $30,000, lot included, will do better with his money to buy of some trustworthy builder who has a reputation for honesty than to build himself. A house to cost $20,000 and over, exclusive of the lot, might be built to advantage by the owner. He may not have as showy, nor perhaps as elegant, a house as he would find already built, but it would need fewer repairs as the years go by and would be more satisfactory as to interior arrangements. The only objection to buying a city house is the impossibility of determining whether it is honestly built. After the wood trim is in, the marble set, and everything made ready for the innocent buyer, even an expert could not tell if the essential points were well executed.

City houses.



Ground-floor plan, showing rotunda hall.

Plans for city houses are capable of more variety than would seem possible to the hasty observer of the usual oblong lot of twenty-five by one hundred feet. The tendency of the day is to discard the high stoop and to enter, slightly above the street-level, into a reception-hall, from which rises a flight of steps to the centre of the parlor floor. This plan gives the full width of the lot to the dining and drawing-rooms. The kitchen is on the level with the reception-hall but back of it, and is reached from the street through a long passage extending from the front, where it is barred by an inconspicuous gate.

The architect chosen, the plans are the first consideration. It is the woman of the household who should arrange the plan of the house, aided by the architect. She should let no awe of his profession stand in the way of the expression of her preferences. If his plans are not in accordance with her ideas of convenience, she should ask to have them changed, and not be diverted too

Plans.

Fig. 4.—American Basement City House with Reception Hall and Kitchen on Street Level. John H. Duncan, Architect.

readily by his theories. She should arrange everything thoroughly to her satisfaction before the plans are accepted, with the fact well fixed in her mind that after the work is begun it is too late to change anything except at great expense. It is not by any means true that because a man's business is to build houses that he knows more of the art of living in them than the owner; so it is quite appropriate to express plainly either approval or dislike of the architect's arrangements.

It very often happens in drawing plans that what may be called furniture spaces are quite forgotten, and that when the time comes to arrange the drawing-room there is no suitable place for the piano, and the bedroom lacks wall-space sufficiently wide for the bed, or there is no suitable place for the bureau near the light. It is only reasonable that the best adviser on these points is the woman who is to order the household, and not the man whose sole business is to build the tenement.

Contracts.

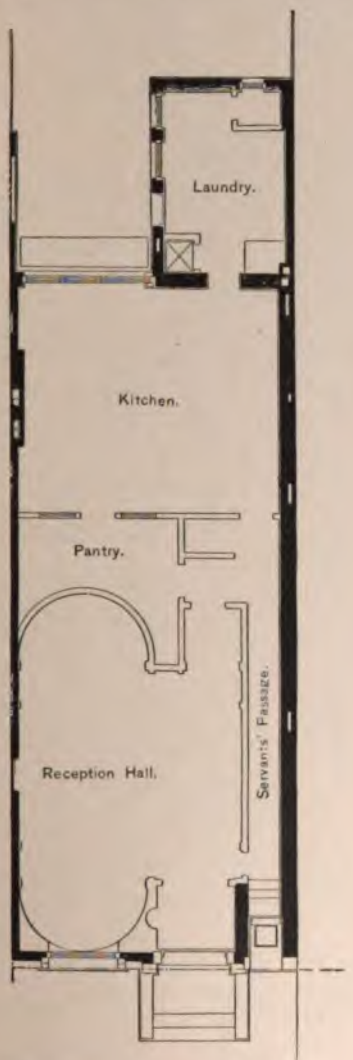
The contractors furnish estimates of the work they propose doing at the lowest figure that complies with the conditions, but frequently they may be persuaded to lower the sum if a preference is expressed for their work and their figures exceed another's. The first contract drawn is for mason-work. It is desirable when a builder is not employed that this and all other contracts should include as many minor contracts as possible. Thus more responsibility is centred on one man, and the different trades have not the liberty to mar each other's work that is sometimes used with exasperating effect.

The mason's contract may include foundations, cellar walls and floor, plastering, house walls (if of stone or brick), chimneys, supports for piazzas, stone or cement sidewalks, back yards of city houses, and cisterns, cesspools and drains of country houses, and mantels and fire-backs where bricks take the place of wood and metal.

The carpenter's contract may in-

clude all framing, flooring, trimming, if very simple; windows, blinds, sky-lights, stair-building, and hardware.

Cabinet-men take the wood-trim, mantels, and hardware in houses of high

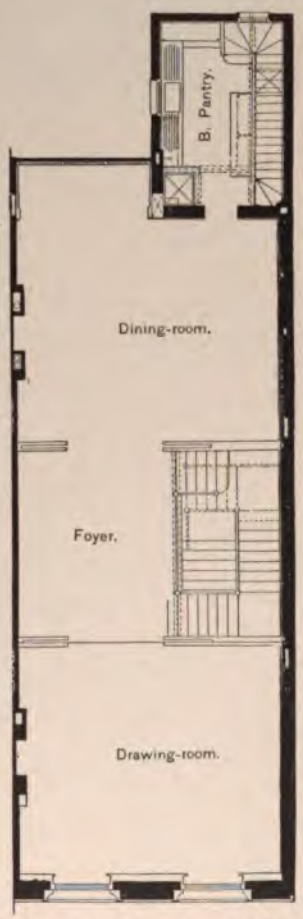


Plan basement of house shown in Fig. 4.

grade. Country houses, when roofed with shingles, may include roofing in the carpenter's estimate, as well as clap-boarded or shingled walls.

The plumber's work may or may not include all necessary marble and gas-fitting. Plastering, electric appliances, bell-hanging, iron-work, furnace and range usually have each their separate contractors.

Contractors are to be paid, as the



Plan first floor of house shown in Fig. 4.

work progresses, in instalments. The owner will only pay them on presentation of certificates of completed labor signed and approved by the architect.

Specifications.

Specifications are written by the architect and sent with the plans to the contractors for estimates thereon. They cannot be written with too great attention to detail, and everything should be clearly and minutely specified;

Fig. 5.—House in Prairie Avenue, Chicago, Ill., Showing Front and Side Entrances on the Ground Floor. Burling & Whitehouse, Architects.

quality of materials as well as quantity being stipulated, and every effort should be made to throw the responsibility of imperfect or erroneous work upon the contractor. To read the specifications over with concentrated attention sometimes affords a means of discovering omissions; but perhaps the better way is to discuss the matter freely with neighbors and friends who have already built, and learn from them the errors to avoid.

Mantel in the Wister House, Germantown, Pa.

If the architect has omitted some requisites not included in the specifications where they belong, they must, of course, be supplied, and thus made an item for an extra bill. Or if, as the work progresses, the owner quarrels with his own plans when they become a tangible reality instead of a vague pen-and-paper suggestion, and wants some adjustments made, this will increase the amount of the bill. The inexperienced will fall readily into expensive changes from ignorance, and because contractors are always willing to make any alteration not included in the contract, knowing it is all extra work. It may happen that if the owner speaks in time, that is, before any materials are prepared ("before any stuff is got out" is the workman's term), the change he suggests will be no expense to the contractor, and then there is no extra charge. But it frequently happens, at the conclusion of building a house, that a long bill appears for little things which would not have been demanded had there been a thorough understanding about the charges. By speaking about this matter to the architect at the very outset, he will make the contractors understand that no extras are to be chargeable except

Extras.

those ordered in writing by the owner and signed by the architect.

Cellars.

Although one of the most vivid mind-pictures of the future home may be a hooded fireplace in the library, the first reality that presents itself is the excavation for the cellar and the foundations, prosaic enough in itself, but more important than is often realized. City laws demand that foundations shall be laid ten feet below the curb at the least. The depth in country houses is optional with the builder. The best foundations are begun by laying in the trenches immense flat stones much wider than the wall they are to support. On these are placed other rough stones as evenly as possible, all laid up with common cement. As these form the cellar walls they should be as neat as possible, with no projecting stones. A coat of cement is applied to the outside, and afterward a coat of mortar and whitewash will finish the interior. Frame houses, and, indeed, some city houses, are built with brick foundations, since they afford a better finish for the cellar wall. In order to make them stronger, they are laid on a primary layer of large flat stones, which are levelled with cement. If the stones are omitted, the brick should be laid on asphalt, and in any case an outside coating of cement should be applied to prevent dampness.

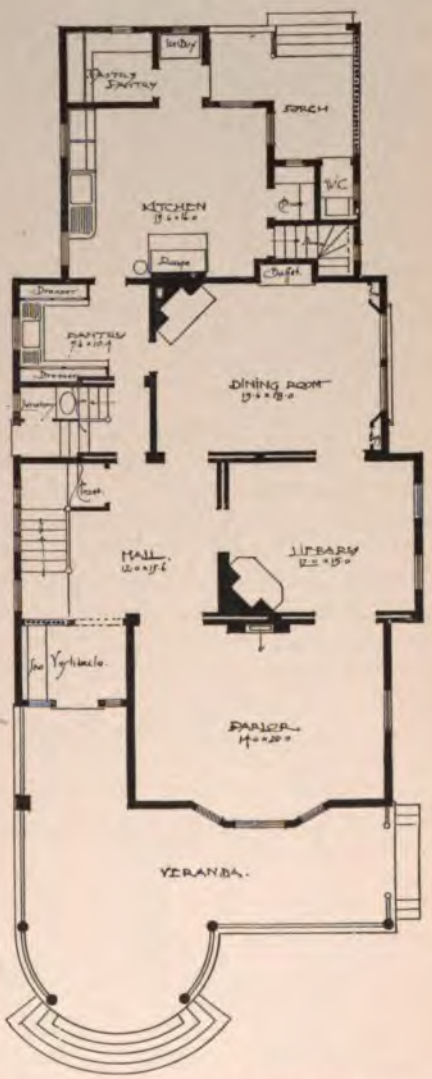
A dry cellar is necessary for the preservation of health. Too much stress cannot be laid on the importance of this point. It is almost impossible to keep a family in health without it. Dampness lowers the vitality and renders the system susceptible to all sorts of disease. Scientific experiments show that many germs of disease will die in a dry atmosphere, while a damp one favors them. It is not on the lower floors alone that dampness is felt from the cellar; the dampness of the cellar will permeate the entire house. Since damp cellars are the rule and not the exception, we have come to think of dampness as appertaining to this underground chamber, but in reality it is as out of place and may be as easily avoided there as in the library. Drainage and ventilation are the two preventives. To secure proper ventilation, windows should be so placed that a strong draught will draw from one to the other—not mere light apertures, but practical windows, with arrangements for easy opening and closing.

Fig. 6.—Suburban House, Designed for Narrow Lot, Costing $7,500. John J. Petit, Architect.

Windows hung from the top on hinges are, perhaps, the most easily manipulated.

Much dampness may reach the cellar through too little attention to roof drains. Every roof should have gutters of tin or other material all around the eaves to gather the rain. At angles there should be leader pipes to convey the rain to the ground. If the water discharges close to the house it is easy to see that some of the moisture will saturate the foundations and dampen the cellar. The cheapest leaders are of tin, but for effect as well as durability copper has the first choice.

One of the simplest and cheapest ways of draining the cellar is to put down a bottom layer of broken stone, through which the dampness will filter, but the most satisfactory result is gained by the use of perforated vitrified drain-pipes. On the side of the cellar nearest the sewer-drain sink a small basin of cement, having the top a foot or two lower than any part of the cellar. Lay the vitrified pipe in converging lines from the limit of all the foundation walls to this basin, like the spokes of a wheel. The pipes are rounded and impervious on the lower side, and flat, with finger-large perforations, on top. It will be seen readily that water gathering from any source whatever will trickle through the perforations into the pipe, conveying it to the sunken basin, out of which runs a connection with the sewer, protected by a trap. In country houses the drain to this basin must never connect with the cesspool, but be led off to a lower level by an extension of ordinary pipes. Of course all these vitrified pipes are out of sight, being covered with the cellar flooring, which, to be satisfactory, is made of eight inches of concrete with a top-dressing of Portland cement. For surface drainage of the cellar—to meet the needs of leaking plumbing or floor-washing—the cellar should be made with a gradual slope downward toward a drain with perforated top.



First-floor plan for house shown in Fig. 6. The second floor contains four bedrooms, dressing-room and bath.

While planning the cellar it would be well to arrange for a wine or preserve closet as far from the furnace as convenient, and, if possible, under some small extension, like a butler's pantry, that it may have the benefit not only

Fig. 7—Country House, Costing $6,000. Jardine, Kent & Jardine, Architects.

of isolation but of cool stone walls on three sides.

Who has not shrunk with dread from cellar stairs that offer every opportunity for a fall down their steep and narrow way? It is quite practicable to make the stairs light and wide, and is the more sensible way, for barrels and much heavy stuff must of necessity be carried up and down.

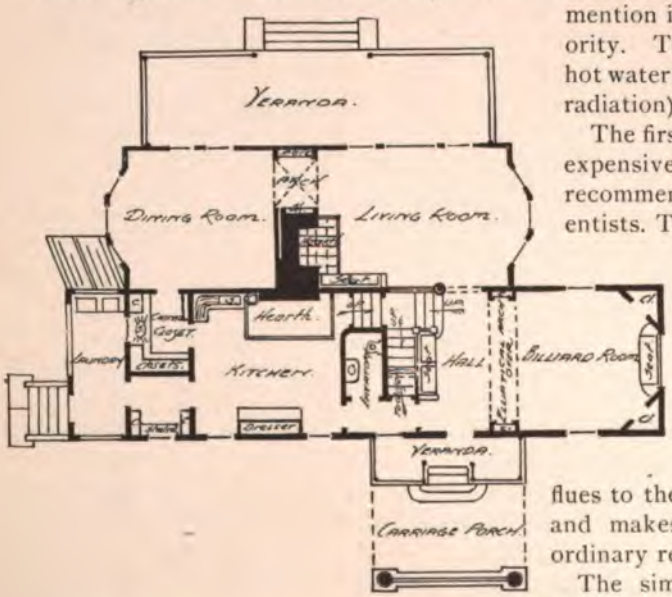
Following the rule that the things one would naturally think of last are those which come first in building, we turn our attention next to the heating, as there is brick-work connected with the furnace to be built in the cellar, and the flues are put through the house as the walls are in process of building.

Heating.

There are three approved ways of heating—and these apply equally to town and country houses—which I mention in the order of superiority. They are, heating by hot water (the so-called indirect radiation), hot air, and steam.

The first of these is the most expensive, and is most highly recommended by sanitary scientists. The furnace heats large coils of pipes filled with water, over which passes the air introduced from out-doors by means of a cold-air box. After being thus heated the air rises through flues to the various apartments, and makes its escape through ordinary registers.

The simpler and more economical method so long in vogue provides that the air be heated



Plan of First Story.

by contact with the furnace fire itself, and then fed to the rooms. The argument against it is, that by this process the air is devitalized, and passes into rooms in an unfit condition for refreshing the blood when drawn into the lungs.

The third and most obnoxious method of heating is by direct steam, and is eloquently opposed by all who have had large experience with it. The very coil of pipes which carries it is an unbeautiful disfigurement to any room, and the leaky habits of the valves stain every carpet unfortunate enough to lie below them, and after a few years an indescribable smell permeates every house where steam heat has been used. Control of temperature seems to be an impossibility also. But the real objection is that the overheated pipes devitalize the air of the entire room just as the hot-air furnace does the extra air it introduces. Coughs, bronchial troubles, and incessant colds are the result, even where headaches are kept at bay.

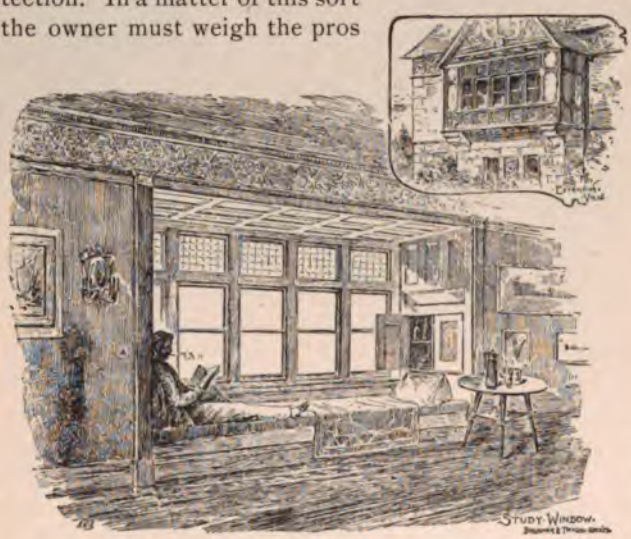
Electric heating is still in its infancy, so its pros and cons cannot be discussed through the clearing test of experience.

No matter how good an architect a man may be, it is quite possible that he may make a mistake on the angles and lines of furnace flues, and the result may be that the most important register will fail to emit any heat, to the infinite annoyance of some member of the family. Sometimes this defect may be remedied temporarily by closing all other registers in the house and forcing the hot air to seek the avoided outlet, but this mitigation is withdrawn with the re-opening of the other registers. The simplest and best way is to place upon the furnace builder the responsibility of setting the flues. Then, for the honor of his name and for the hope of remuneration, he will see that the flues are made to disseminate satisfactorily the heat his furnace is radiating. The architect will, of course, arrange the outlets so that they will not come in unsightly places. The owner should have an eye to this too, as much inconvenience may arise afterward in the placing of furniture, if the most desirable space of every room is occupied by a register, whose warm breath blows devastation on wood that warps and glue that cracks.

Recess, with seats beside the fire. Brunner & Tryon, Architects.

Registers placed in the floor supply the heat with less waste than those in the side walls, especially on the first floor, where the hot-air pipes rise from the furnace to the opening without abrupt turnings. They are objectionable where carpets are used, and because of the dust accumulating from

sweeping and other causes, and which arises in clouds if the valves are closed with suddenness. Architects object to them on the ground that they make another difficulty in the way of fire protection. In a matter of this sort the owner must weigh the pros and cons, and of two evils choose the lesser. The cold-air box of all furnaces should open directly on the fresh air and draw its supply from out of doors. In some old houses the supply is drawn from the cellar; which is all wrong, as the air from the cold pipe is disseminated through the entire house and should be as pure as possible. Take the greatest possible care to have the mouth of the cold-air box away from all piazzas. It frequently happens that it draws its supply from the damp space between the piazza and the ground, where all manner of noxious odors abound. This is not the sort of air to introduce into one's house. A protection from dust is made by introducing into the cold-air box a screen of cotton wool held between two leaves of wire netting.



It is needless to say that the perfection of heating, as well as ventilation, is reached when rooms can be heated sufficiently by open fires. Unfortunately there are many parts of the world where other heat is needed, but even then there is no reason for banishing a grate fire, which seems a necessity as a heart-opener in the library or general sitting-room. A cheerful blaze in the dining-room makes of breakfast a delight and of luncheon a feast, while a fire in the bedroom is a thought-producer in the quiet hours.

Chimney draughts.

A word about the chimney draughts. If the proportions are wrong between the chimney flue and the size of the fireplace opening, there will be no draught, and an open fire will refuse to burn. Then, unless one abandons an open fire altogether, there is but one alternative, a gas-log. This, by the way, although resting under the ignominy inseparable from all imitations, is in some places a useful and beautiful addition to a room. Careful housekeepers who have had their drawing-rooms decorated in white, with delicately tinted brocades on walls and furniture, find the room cold in appearance, and fearing the smoke and ashes of a real fire, adopt this very cleanly substitute—the gas-log—which, after a few times using, loses its look of fire-clay and asbestos. By using a damper which covers half the flue, just above the fireplace, the heat from an open fire can be thrown into the room, instead of wasting itself up the chimney, after the smoke has burned away.

Two or three essentials of a good chimney are that the flues shall be straight, that the opening shall rise from the centre of the fireplace, and that the chimney shall be as high as

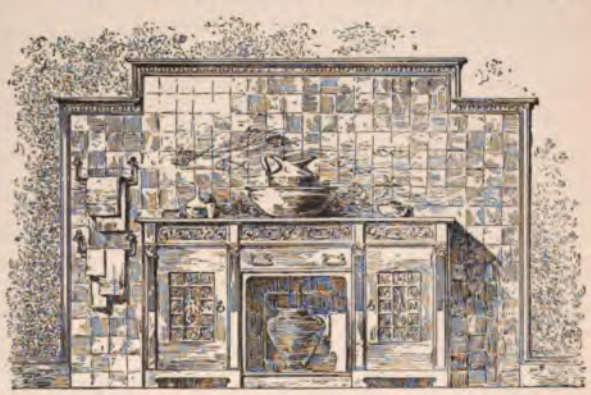
the highest part of the house. Also, if the proportions are wrong between the size of the flue and the size of the fireplace opening, the draught will be insufficient. The proper proportion is as one to nine, the larger number applying, of course, to the fireplace opening. Smooth walls are to be regarded as important inside the chimney; and, as a preventive against fire, the owner should see that no floor-beams project into the chimney. This culpable mistake has led to numberless fires in carelessly built houses.

Walls.

Walls of city houses are of common brick, and the law stipulates a certain thickness in proportion to the height. In an ordinary four-story and basement house, it is required that sixteen inches be allowed for the basement and first two stories, and twelve inches for the rest. Party walls are of the same thickness, but are built half on the owner's property and half on that adjoining, an arrangement whereby a few inches in width is saved. Two sixteen-inch walls taken from a twenty or even twenty-five foot city lot, diminish very perceptibly the width of the interior. The expedient of a party wall is thus an economy in space as well as in expense. All this is, of course, different in the country, where frame houses are the rule. With astonishing quickness the timbers and joists are raised and covered with rough boards, and a victorious evergreen tree expresses the pride and satisfaction of the workmen when the house is topped out. The erection of this tree is a German custom which foreign workmen have introduced here, and is a good-natured appeal to the owner for a keg of beer.

Beams and joists for all building purposes should be of old stuff where it is possible to obtain it.

For the suburban house designed for residence all the year round, every precaution should be taken against weather. The best walls are lined with brick—that is, a brick wall is built up between the outer boards and the laths. Of course, the expense of building is in this way increased, but there is a subsequent saving in fuel and illness. When bricks are not used, a layer of sheathing paper or asbestos paper is placed outside the layer of boards which covers the frame, and over this is nailed the outer covering of clapboards or shingles. To the economical owner a question arises as to which he shall use of these two outer coverings, provided the architecture of his house admits of a choice. Because of their greater imperviousness shingles are the better, but are the more expensive. Some elevations look best with a combination of the two. Houses with a first story of stone require that the remainder shall be shingled, for artistic reasons only. Cypress shingles are of a silvery color; they improve with age, and require no stain, and are effectively used in the very large squares which were popular in colonial days.



Tiling behind the washstand, built in the walls. Designed by Brunner & Tryon, Architects.

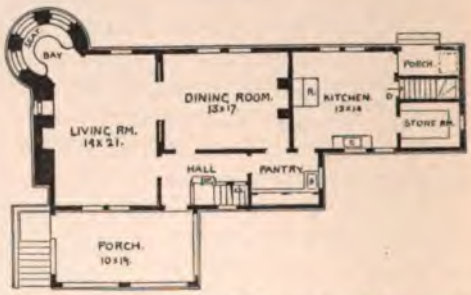
Fig. 8.—Country House Costing $5,000. W. A. Bates, Architect.

Staining *versus* painting is another source of indecision which ultimately concerns shingles. The stain is the better for two reasons —the exterior of the house is improved by it and the wood is preserved more effectually. But to make the staining perfect the wood must be dipped; a process which adds to the expense, but, like many another apparent extravagance in house-building, pays in the long run.

Stone and shingles.

A word may be apropos about the stone course. It is necessary, for the prevention of dampness, that there be an air-space between the stone wall and the plastering. This is made by "furring off," a term which appalls by its evident technicality, but which means merely building out a wall to any desired width by separated strips of wood onto which the lath and plaster are secured. Furring off is done on walls where a great depth is required for folding away inside window-shutters, or for widening a chimney breast, and is one of the subterfuges by which many small mistakes of interior construction may be rectified.

As the house progresses, the gas-



First-floor plan. On the second floor are three bedrooms and bath. One bedroom on third floor.

pipes are laid and the openings are almost irrevocably located. This matter I would especially recommend to the attention of the owner; otherwise the poor lighting of the house will be either an endless source of dissatisfaction or the means of annoying alterations. When the plans are finished, go through them carefully, pencil in hand, and imagine yourself walking through a completed house after dark. This will give a clearer idea than anything else where you wish the lights to be. The expense of piping a house is very slight compared to the expense of introducing

Light outlets.

A high mantel designed by W. A. Bates.

extra pipe later, so it is better to supply it when building where it may never be used, than to tear the walls or ceiling away after the house is occupied.

Beginning with the cellar, one appreciates the need for a light near the furnace and one in the wine-cellar or preserve-cellar. If the stairs are remote, a burner near them may save somebody a serious fall. Two gas outlets are usually sufficient in the kitchen—one for a drop in the centre, and one at the side, near the sink. Kitchen pantries, laundry, back stairs, refrigerator, must not be forgotten. If the butler's pantry is not on the floor with the kitchen it will be found convenient to supply it with a zinc-lined cupboard to be heated with gas or furnace heat and used for warming plates and keeping dishes hot. Chandeliers and drop-lights for gas have almost gone out of fashion, so that side-lights must be supplied in abundance in all rooms; but as the fashion may some day be revived, it is advisable to pipe with that end in view, making an outlet either in the centre of the ceiling or one toward each corner of the room for lantern effects. There is still a strong prejudice in favor of a large dome-light over the dining-table, as being more practicable for family use than a daily supply of fresh wax-candles.

Design for side-lights by Brunner & Tryon, Architects.

In the drawing-room or living-room, bear in mind the style of decoration that will probably be used, for if the walls are panelled, the gas-brackets will need to be placed between the panels; or, if there are to be large and valuable paintings on the walls, the lights must be arranged to illuminate them. In the billiard-room, if there be such, it is, of course, imperative that the light come from above. Bedroom lights are best arranged for brackets, except a toilet-drop directly over the place where the bureau or dressing-table or cheval-glass will stand. A bracket on either side of the bureau is a necessity. In all rooms where there is a probability of a gas-log in the fireplace, pipes must, of course, have an outlet in the hearth.

Dining-room mantel, with china closet above. John J. Petit, Architect.

The height of the gas outlets from the floor must be stipulated. There is a tradition among workmen that an opening must be an unvarying number of feet from the ceiling, prob-

Bedroom mantel. The rough bricks covered with cement and painted. John J. Petit, Architect.

ably to avoid smoking it, but with an utter lack of thought they make no allowance for the extra height of some rooms, and as a consequence the brackets are almost out of reach, and lighting becomes a gymnastic feat for short people.

Those who have used electricity for lighting will never relinquish it for gas unless compelled to do so. The current is obtainable in all towns of any size, so it is advisable to prepare for its use in building. Formerly wires could be run anywhere without hinderance, but the fluid, about the composition of which science knows so little, menaces us with danger, and now boards of electrical control and fire underwriters have made it unlawful to wire city houses unless the wires are inserted in tubes of insulating composition. These run side by side with the gas-pipes and seek the same outlets. It is never desirable to omit gas-pipes when electricity is to be used, as there are times when the current fails and places where gas is the more economical light. If electric wires are in the house there is almost no limit to the use which may be made of the current for purposes other than lighting.

Built at the foot of the stairs (Brunner & Tryon).

After all the wiring is completed and fixtures adjusted, the work is examined and tested by the electric company before lamps are supplied or the current turned on from the street. There is a limit to the number of lights on each wire, regulated by the size of the wire. Junction boxes are a necessary part of electric lighting, and when not concealed make an unsightly excrescence on the walls. The most satisfactory way of disposing of them is to hide them behind a hinged panel of the wood-trim or wainscoting. The unobjectionable button or key for lighting may be put in any inconspicuous place.

Stairs.

No feature of modern building shows more improvement than hall and stairs. The treatment is now generous where formerly it was cramped and undignified. City and country houses alike show this change, and the stair has been converted from an apologetic necessity into an honored and graceful accessory.

Light, width, frequent landings, and an easy height to each step are desiderata. If the stairs wind in angles, the opportunity for a landing is given at each turn. This momentary rest from climbing is of great importance in city houses where the flights are long and many. A long, straight stair is sometimes a necessity, but the length can be conveniently divided by a landing half-way up and a place for a seat made by extending the landing across the lower hall, like a balcony or bridge. Treated with cushions, a lantern, and a curtained mirror against the wall, an ornamental effect is gained, as well as a resting place for tired limbs.

Stair-building cannot be too well done, from the setting of the string-piece to the finish of the hand-rail. Who has not known the trembling uncertainty of mounting yielding steps which have an appreciable slant tow-

ard the baluster side? Toward the top a space is discernible between the wainscoting and the stair, and in fear and trembling the last few steps are mounted.

Double stairs throughout make the best result, although one bent on economy cannot order them. The tread of all stairs is best made of oak. Whether the stairs are left uncarpeted or not, it is serviceable and enduring. A twelve-inch tread is most acceptable and gives one a feeling of security in descending that can be produced in no other way. An agreeable width from wall to baluster, allowing for the passage of two persons together, or for meeting and passing, is fifty-two inches. The height of the step has much to do with comfort in mounting; too short a distance gives a feeling of impotent effort, and too high a step is exhausting. Seven and one-half inches is the best for both comfort and efficacy.

Staircase in Wadsworth House, Geneseo, N. Y.

The selection of the balusters is so much a matter of individual taste that there is but little advice to be given on the matter, except a caution against all heavy effects. Simple, well-drawn newels, slender balusters and hand-rail give the effect of lightness and strength which stairs in small houses should have. Heavy details are in good taste only where the amount of space warrants them. The regal stairway, ten or more feet broad, mounting to a plateau and then dividing, with a return on either side, naturally requires totally different treatment.

A detail which contributes to the beauty of the stair is the exposed construction on the under side. The old method of smoothing it over with plaster and decorating with fresco gave an effect of heaviness which is now superseded by panelling the under side with wood, following the profile of the stair. A pretty addition is the setting of a bracket under each step at the outer edge. This may be of wood or plaster, as its only function is ornamentation. A wainscoting against the wall, as high as the balusters, is a handsome addition to a flight of stairs, but almost as good

an effect can be gained by a simple hand-rail of wood, which is far less expensive.

As the house progresses it will be seen that each succeeding step makes irrevocable the preceding one. Lath and plaster follow the erection of walls and the laying of pipes and tubes—speaking-tubes and electric-wire tubes—and then the planner of the house realizes why so much forethought was necessary. Outlets for these appear where they were marked on the plans, and any change now means much labor.

Drawing by Brunner & Tryon, Architects.

Plastering.

Laths are the same everywhere—a cheap necessity of every building—about which it seems useless to exert caution. A substitute has come into the market which has the advantage of non-combustibility. It is made of sheets of tin slashed in regular cuts and half pulled open like the "fish-nets" children cut from paper. It is used for protection near heater flues, and is nailed on to the joists in sheets, and the plaster takes hold in the interstices.

Three coats are put on in the process of plastering. The first is of mortar, and, while still soft, is unevenly marked in long lines, and is called the scratch coat. After this is a finer mixture put on with a smooth face, and is known as browning, from its color. The finishing coat is the white surface we all know so well and are in such haste to cover when occupying a new house. Two-coat plastering is done to lessen expense, but is not to be recommended, except in the use of prepared plaster. Rock or adamant are prepared plasters which are put on in either one or two coats. They set perfectly hard in twenty-four hours, and can be delicately tinted before applying. It is well to know that this sort of plaster is so hard that small nails and tacks cannot be driven into it for securing the light mural decorations with which walls are sometimes spotted.

Mortar and plaster dampen the wood used in the construction of the house, and cause, perhaps, a twisting of the beams, cracking of the walls, opening of mitres, etc. To avoid as much as possible these disasters, a low fire should be kept in the furnace from the time the plastering is finished.

After the side walls and ceiling are plastered, the running of the cove is the finishing process. The disposition of architects and artisans is to make this an elaborate feature of the room, and, if permitted, will make a series of lines which torture the eye and harbor dust, as well as offer unrestrained opportu-

nity for some color-mad decorator. Quite the prettiest treatment is the smooth concave cove, absolutely without ornament, connecting wall and ceiling in a graceful curve. It offers no lodgement for dust or germs, and, with a picture-moulding a foot or two below, gives the effect of a dome ceiling.

Floors.

Anyone who has tried to have a pine floor stained for the use of rugs comes to appreciate the use of narrow boards. Every well-constructed floor has a first course of wide boards, but these serve only as a basis for the stuff, two inches wide, that makes the top. A layer of asbestos paper between will be found to deaden the sound.

The top layer of boards—if only two inches wide—is the best substitute for inlaid flooring, and in country or suburban houses answers quite as well if one little point is observed. For a distance of two feet (or even less) from the wall, let the boards run straight around the room, with mitred corners. This gives a neat border of parallel lines suitable for a large rug or even a square of bordered carpet. To finish the pine in its natural color would give too light an effect, so the dressing should darken it to the shade of ash or natural oak. Too dark a finish is more difficult to keep in order than a lighter one. Parquet floors are best when simple. A handsome centre is lost under its covering of rugs, and an elaborate border wears less well than a plainer one. The greater the number of sections used in the pattern, the greater is the danger of springing with wear.

High-cost houses adopt for some uses floors of Italian mosaic. When designed for vestibules, entrance halls, bathrooms, conservatories, etc., the blocks are selected according to color and secured in patterns on sheets of heavy paper. These are set firmly in beds of cement and polished to an even smoothness. This process is, of course, expensive, and suitable only for the conspicuous parts of a house, but a cheaper substitute makes the best possible floor for kitchen, laundry, and servants' bathroom. A twelve-inch border is laid of blocks in one color in even rows, and the entire centre is of small broken marble, mixed with cement, as gravel is mixed with tar for concrete walks. After it is set and rubbed down it has a gray-pink mot-

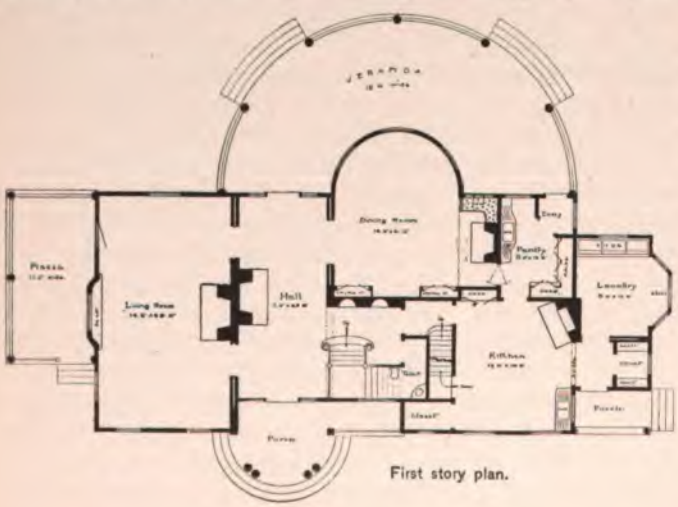
Fig. 9.—Specimen of Early Dutch Architecture, Long Island, N. Y.

Fig. 10.—House costing $8,500. Designed by Lamb & Rice, Architects.

tling, and makes a floor that no grease can stain nor dropping coals can burn. It washes as clean as a porcelain plate and has no cracks to harbor dirt. The cost is only about twice that of two-inch wood, or fifty cents per square foot, including the necessary cement bed on which it is laid.

Sanitary experts have not exposed poor plumbing without effecting a tremendous improvement. Everything is not now left to the discretion of the plumber, who, as a master of Eleusinian mysteries, once conducted the system of pipes through secret passages, to the confounding of the observer, and, if the traps and drains were faulty, to his ultimate destruction. There are now no workmen more keenly watched than plumbers, and the consequence is that economy, cleanliness, and sanitation are taking the place of intricacy, expense, and impurity.

Plumbing.



First story plan.

The three general rules which cover the ground are these: *Use the best materials, isolate all plumbing, and concentrate as much as possible.* The best materials are the only ones that will stand the wear. Best does not mean the most expensive, but the most durable. This applies particularly to all pipes and

traps and cut-offs, for individual taste as well as individual pocket-books must regulate the choice in porcelain and silver fittings. Every plumber has innumerable designs for faucets of basins and tubs, and various schemes for opening and closing the escape pipe and dispensing with the old chain and stopper. Choose the simplest and you will be better pleased in the end. This applies especially to the stoppers, for any intricacy in construction means a frequent disarrangement, not only annoying, but expensive. Oval basins will be found more commodious than round ones, but choose only those with the outlet in the centre, as the others are more difficult to keep clean.

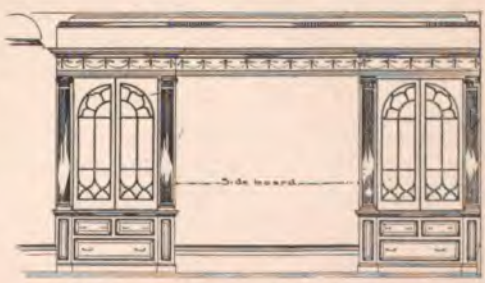
Second story plan.

Mantel in hall of house shown in Fig. 10.

The matter of isolation is one which cannot be too well carried out. A stationary basin in each bedroom used to be the rule, an unsightly affair, sometimes occupying a position of honor, and sometimes restricted to a small triangular stand in one corner, but always a menace to the person sleeping in that room. Plan the plumbing, then, with a view to having its outlets as isolated as possible from living-rooms and sleeping-rooms, even at the risk of inconvenience.

Concentration of plumbing is an outcome of the effort at isolation. Having dispensed with too frequent basins, almost all water privileges are confined to the bathroom, which must open directly on the outer air. In fact, the entire water of the house should be confined to the bathrooms, butler's pantry, kitchen, laundry, and a sink in the cellar for carrying away the refrigerator drip and supplying water for the furnace if there is no tank attachment.

The number of bathrooms in a house is only limited by the amount of space the owner is willing to sacrifice and the amount of money he is willing to expend. It is not only interior space, but exterior space, that must be given up,



China closet in dining-room of house shown in Fig. 10.

for there is no worse sanitary arrangement than a bathroom placed in the centre of the house, unless perhaps there is no story above it and ventilation is obtained through a skylight.

We all demand that our servants shall be cleanly in personal habits; their labor necessitates much washing; yet in how many houses is found a servants' bathroom? It is the exception, not the rule, because the men who build houses are thinking of their client's comfort alone. To have the servants' rooms shut off from the rest of the house, and a bathroom connected with the suite, is to contribute to the comfort of both mistress and maid.

The zinc-lined tub, which after the first year of wear looks more antique than a battered pewter plate, has been a trial to innumerable housekeepers who have tried by industry to polish it or by paint to disguise it. Unless compelled by a short purse never put one in. A porcelain-lined iron tub is the best medium-priced tub. The outside is painted with several coats of white enamel paint and a flat wooden rim is fitted around the top. Cheaper than this is an iron tub painted heavily both inside and out. These iron tubs are made in all sizes, though too short a one should be avoided. They stand on iron claw feet, leaving a space between the tub and the floor.

With some builders there is a strong preference for tubs which are porcelain all through, and which look like huge vegetable dishes. It is argued that the porcelain lining of an iron tub is never perfect, and that where small bubbles have formed in the making, the lining chips off and the tub rusts. The only objections to the porcelain tub are its high price, its clumsy appearance, and the fact that it has no wooden rim around the top, and, therefore, makes a slippery perch if wet with soapy water.

The plunge-bath has been introduced into houses by those who have used and liked them in clubs, but are almost too complicated in construction for ordinary builders. Naturally, they necessitate the lowering of the ceiling in the room below. Very stout people find them the most satisfactory.

A bath half sunk is a possibility to all if one objects, as some persons do, to climbing in and out of a high tub. This should be avoided for a nursery bath, as it would be difficult to lean so far over in washing children.

All pipes in plumbing should be exposed wherever practicable. In the cellar let there be no concealments, and in the kitchen also let every pipe show its full length up the wall and across the ceiling. In other parts of the house it may be necessary to cover them, but at all sinks, etc., let elbows and traps be in full view. Ventilation pipes to the roof may safely be hidden, but the outlet should not come near any window lest the bad air blow into a sleeping-room. Pipes for carrying off the drip from a stationary pan under the refrigerator are a great convenience, and save many a wetting to the floor when a servant forgets to empty the pan. A small refrigerator in the butler's pantry, where there is a basement kitchen, will be found to save labor. This likewise should have its drip-pan and pipe. These pipes must never connect directly with the house-drain or sewer, but lead into the cellar sink, whence the water is carried off.

Enclosed basins, tubs, or other plumbing cannot be too highly condemned. Let the light of day shine on every detail of plumbing that all may see that cleanliness and sanitary simplicity prevail. Many a convenient little cupboard for concealing the unbeautiful utensils of house-cleaning is thus lost, but place must be made for them elsewhere.

Plumbing in the kitchen seems a complicated affair because here are gathered all of the supply pipes of the house on their way above. They are made less conspicuous by being run along the ceiling. Back of the boiler and the necessary upright rows of pipes, the wall may be faced with enamelled brick or cheap marble. The experiment has been tried of securing the boiler to the ceiling lengthwise, to give more floor space in a small kitchen, but handle should have on it the name of the pipe it controls.

The kitchen sink, in order to be above reproach, must be porcelain-lined and stand on iron legs, with all plumbing exposed above and below. Laundry tubs, too, are porcelain or porcelain-lined for sanitary reasons. Wooden tubs absorb much of the uncleanness of the soiled linen washed therein, and soapstone has a tendency to absorb grease. Linen is frequently

Fig. 11.—House at Tacoma, Wash.

is to be condemned for two reasons. Being always full of water, and therefore heavy, the fastenings might in time loosen from the ceiling; and it is almost impossible for a servant to polish a boiler which can be reached only by a step-ladder. The ambition of the ordinary cook would languish under these conditions.

The supply pipes running up the kitchen wall should be furnished with handles that operate valves for turning off the water from any part of the house. This is a necessity which will be appreciated in case of a leak, and will prevent much damage. Each put to soak over night before washing, and it is necessary that the tubs be as impervious as possible.

It may not be inopportune to mention that all pipes that are used for carrying off grease, as, for example, the kitchen and pantry drains, should be treated to a wash of caustic lye every ten days. Elaborate grease-traps at the sink are a filthy abomination, and are rendered unnecessary by the proper care of the pipes.

Whether a house is drained into a sewer or into a cesspool, there should be a trap in the main drain to shut the dwelling off entirely from danger of

gas. It is not generally known that gases are formed inside the plumbing of one's own house, in the soil pipes, and that, unless every fixture is properly trapped, the gas will find its way into apartments, and illness to the family will result. An upward draft in the soil pipe should be made by tapping it in the cellar with another pipe leading directly to a fresh-air supply. Lead traps under the kitchen sink should be discouraged, as they are readily injured by a knock from a can or other heavy article.

Fig. 12.—Old House of Peter Avery, Pequonnoc, Conn., Built in 1656.

The matter of wood trim is second only in importance to the furniture of a house, and calls for an exercise of that faculty called taste. There are many parts of a building that one instinctively leaves to the architect, but as the woodwork of a room is something one must live with and rest the eyes upon at every turn, its choice should be determined by those most interested. Think on the misery of having permitted the selection of a disagreeable color or an inartistic design, without the possibility of escape from it.

Wood trim.

Wood trim means, in its limited sense, the base-boards, wainscotings, door-frames and window-frames, doors, mantels, and stair-railings. Simultaneously with the lavish use of hard wood introduced a few years ago, all sorts of furniture was built into houses, of a kind that could be secured to the building and form a part of it. Hall benches with a mirrored hat-rack above, window-seats, corner cupboards for displaying glass and china, buffets, are all built into modern houses to the delight of those who are starting their home afresh with no vans of left-over furniture. These things can all be built in with the cabinetwork at a less cost

than they can be bought from furniture-dealers, included in original contracts, but the drawings must be most carefully inspected before the work is started, to avoid any of the wild flights of fancy in which artisans who are not artists are sure to indulge.

For the unpractised eye it is easier to select the furniture forms of wood trim than the uninteresting lines of wood that finish the base of walls and extend their uninteresting length around the doors and windows. It is as prosaic as the tape which binds a blanket, to the man or woman who has never given a thought to the subject; but, after selecting for a building, every beading and every panel assumes interest.

The best general rule to follow in selecting the trim is to avoid large plain surfaces. If wood is to warp, and warp it will, while the moisture of the plaster is being absorbed by every bit of wood in the house, and then being dried out of it, the least damage is done to the trim that is narrow. An effect of width may be given by several strips of mouldings laid side by side, but the wide plain surfaces, combining richness and simplicity, must be sacrificed to durability, unless the house-owner is willing to submit to anxiety and expense in the care and possible renewal of wood. In selecting from drawn designs look at the profile as well as at the flat, else you may unwittingly choose something with high mouldings, which catch dust and contract the size of the room. If it is possible, where economy is an object, choose a design which will be suitable for a whole floor, as contractors will furnish wood trim more cheaply when the designs are not multiplied. It is quite possible to carry the same trim through an entire house, although it is advisable to make that on the first story richer. Panels for wainscoting and doors should be small.

Mitring is always expensive and is apt to part in the shrinking and settling of the house. There are tasteful ways of avoiding it by the use of blocks. In the upper corners of door-frames and window-frames a square is set in, either the entire width of the trim or just small enough to set within the outer moulding which frames it with the rest. This square may be of showily grained wood, where hard wood is used, or may be ornamented with a simple design in *papier mâché*, which so satisfactorily imitates carving.

The selection of the kind of wood to be used requires careful forethought and investigation. The first question will doubtless be whether to use hard wood or painted, and the cost of both. Like many another matter, it is a question of taste more than of money, for the difference between well-painted pine and some of the cheaper grades of hard wood is scarcely to be considered, if the inclinations are strong toward the latter. Pine is sometimes filled and shellacked instead of painted, but the objection to it is its softness, which renders it susceptible to the damaging effects of blows from furniture or wanton boyish feet.

White-wood, which is in reality tulip-wood, is one of the best liked of the cheap woods and is largely used in the constructions of pantries and cupboards; especially is it employed for the bottoms of drawers and in places where large surfaces are necessary. It is a wood which is singularly free from knots, and this constitutes, with its cheapness, its great virtue. Those who have used it finished either naturally or with stain, shellac, and varnish, like it better than pine. It has a close grain in graceful lines and takes well any color sufficiently light not to obscure the grain. Careful builders who employ this wood paint the back of it to prevent warping. This is done before the wood is set in place.

Fig. 13.—Example of Narrow House Built on Small Lot in Minneapolis, Minn.

There is but a small advance in price over pine and white-wood when ash is selected. It finishes a shade lighter than natural oak, and is hard, pleasing, and durable. Advancing along the upward scale, cherry, oak, black birch, sycamore, and maple are reached. Gradually ascending, there is quartered oak, bird's-eye maple, and all the varieties of mahogany. Vermilion wood is similar to mahogany and by some preferred, but is too new yet to be much in use. There are almost numberless woods of finer and more expensive qualities, but it is rarely they are used except for inlaying and other costly work.

Panels of oak and mahogany are most beautiful when cut from the crotch of the tree, where the grain is mottled, as in French walnut. Quartered oak shows the grain like flecks of metal through the wood.

Wood trim, except of the very hardest woods, should be counter-veneered, especially for panels and broad surfaces. Then, when the shrinking and consequent straining begin, the pulling is done equally by both sides, and the wood retains its evenness. In the case of doors, a veneer is placed on either side of a central slab, making three layers of wood, and as the grain runs different ways, the attempted warping of one veneer counteracts the warping of the other. Two veneers placed together will have the same effect, even though the wood is of the same kind. Paint on one side is a cheap substitute for counter-veneering.

Oak is often preferred of a darker shade than it is turned out from the planing-mill, and a filler is used to give it the required color. If too dark a shade is used it will make the whole room gloomy, so it is best to try samples of color in the shadowy parts of a room before giving the final order.

The best wood stains are those derived from barks and green nuts, the appropriateness of which appeals to one's idea of the fitness of things. Indian red, sienna, and both burnt and

raw umber are also much used. Hard woods are best finished in water, for then they can be kept clean with a damp cloth. When finished in oil they become cloudy and are difficult to polish. Finishing in water means rubbing by hand with water and powdered pumice after the varnish has been applied. This finish is less brilliant than the oil, but its durability commends it.

Since the return to the light effects in woodwork there has been a demand for something more elegant than painted wood in some parts of the house. Enamelling seems to be the preferred finish for drawing-rooms where a white trim is desired. The process is an expensive one, but satisfactory, not only for the moment, but for all time. The wood underlying it is never of the soft varieties, but cherry or white mahogany are chosen as being close-grained and hard. If in future years, when the fashion changes, it is desirable to have a varnished wood, the enamel can be removed and a suitable material found beneath. According to the decorations of a room, the enamel is white, cream, or of some darker tint. When finished it is almost as smooth as porcelain, and is as easily washed. Painted wood requires three coats. It is well to go over all painted and enamelled work before the workmen have left, as something is sure to have been overlooked or shirked. If balusters are enamelled, pass the hands over each one to see if it is smooth, open the inside blinds to see that they have been finished on both sides, and have an eye to the door lintels, lest the tops have been neglected. It is only the owner of the house who has sufficient interest in these things to investigate them.

A very beautiful process has just been adopted for use in high-cost houses for small balusters, newel tops, etc. The design is made in wood, then subjected to an electro-plating of copper and afterward to a plating of gold.

Mantels are frequently ordered from firms who make a specialty of that branch of work, but cost far less if designed by the architect and included in the cabinet-work contract. Marble and tile facings and hearths are, of course, out of the province of wood trim and must be supplied by another contractor.

Doors.

Doors form another part of the wood trim and likewise an important feature of the house. Handsome doors are expensive, especially large double openings, like those between the drawing-room and dining-room, and in many houses are omitted for the sake of economy. A pole with *portières* takes their place very satisfactorily, except on cleaning days and on some rare occasions, when isolation is desirable. One reason for the expense of doors in wide openings is that the cheap light folding-door has been abandoned for the sliding-door, which is hung from above and moves with a touch, has no ugly sill or running groove to trip the unwary, and slips silently out of sight. The hardware with which it is fitted is flat or recessed, so that it offers no obstruction. Such doors as these are a luxury and never interfere with draperies or furniture. If the appropriation for building the house is large enough, have them by all means, not only at the double openings, but at the smaller ones on the second floor. As in other wood trim, avoid very large panels for doors on account of warping, and choose designs that have been proven to be in good taste by years of trial. Novelties fatigue the eye when used as its daily food.

The door between the butler's pantry and dining-room should swing both ways. Instead of a knob let it have a plate of glass screwed on where the hand comes most in contact with it.

This will take all greasy finger-marks, which can easily be wiped off from the glass. The hinges of all swinging doors should be large and strong to bear the door without sagging. Brass hinges are suitable for all kinds of wood trim.

The front door of the house is one of the most important features, the design for which should be drawn by the architect. A vestibule is a great protection both from weather and intruders, and is advisable. This will allow of a more tasteful entrance door, protected by an outer door of solid wood or of wrought iron. The use of glass for the upper part of the entrance door is to be recommended as giving more light to the hall. A single door in found to be the most practical in modern houses, of generous size, with small side windows ; but the outer vestibule door is better in two parts.

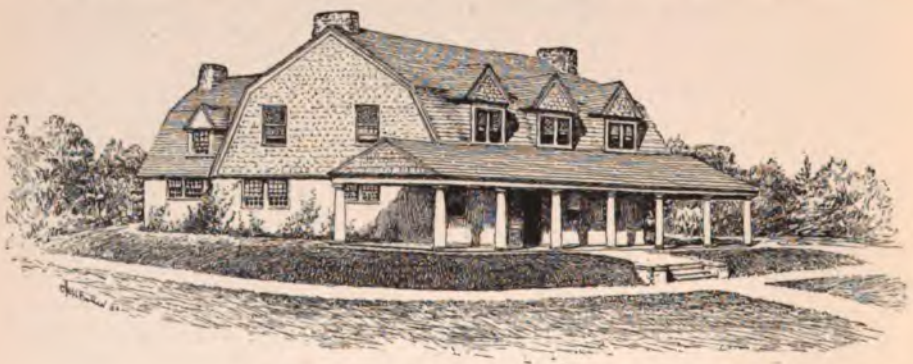


Fig 14.—House at Tuxedo, N. Y. Bruce Price, Architect.

Windows.

The situation of windows must, of course, be determined from the beginning. Their arrangement on the exterior of the building has much to do with beauty, and their place in the interior has all to do with comfort. In general, it is best to avoid windows that are too large, sacrificing effect for convenience. The window that is too wide for any but a man to span and lift, is always a source of discouragement and inconvenience to the woman who is obliged to open and to clean it. Windows that are of a single pane, and swing on a pivot top and bottom, are likewise difficult to clean if of large size. The old-time two-sash windows of moderate size are the most practical, and beauty and richness may be produced by the manner of glazing. Leaded glass transoms over windows may add much to architectural effect, but one who has sat in their uncompromising glare will never introduce them, or will end by obliterating their trying effect with heavy draperies. Light window-sashes are glazed with American sheet glass in single or double weight. Heavy sashes are supplied with French plate glass.

The price of glass varies according to the size of the pane, but in a comparative table, American sheet glass ranks lowest in price, and is followed in an advancing scale by sheet glass of double thickness, then by second quality of French plate, and, lastly, by first quality of both American and French plate. Crystal plate is as thin as sheet glass, but as clear as only plate glass can be. Its price is the same as that of the thicker grades. Second quality in plate glass means second hand, that is, old window-panes repolished or carefully washed and cut in

the desired size. American plate glass now ranks with French in price, but is not quite equal in quality.

Everyone who has sat on a breezy piazza, sheltered from a too ardent sun, or idled behind its vines on a moonlight night, values this charming addition to a country house. "One cannot have too many piazzas," says the town man, in looking for a summer home. The suburban resident, whose house perhaps is for occupation the year round, thinks of the dark winter days which are shortened for the rooms on the first story by the shadowing roof of the wide piazzas. He may think, too, of all the snowdrifts heaped upon them, which must be removed. For six months of the year the piazza is of use, however, and can be made so all the year around by fitting it with large glass sashes for the winter. A piazza with a northern exposure, enclosed in glass, will be found warm enough for use without artificial heat, except in extreme weather, and even then the interior of the house will be warmer for the protection.

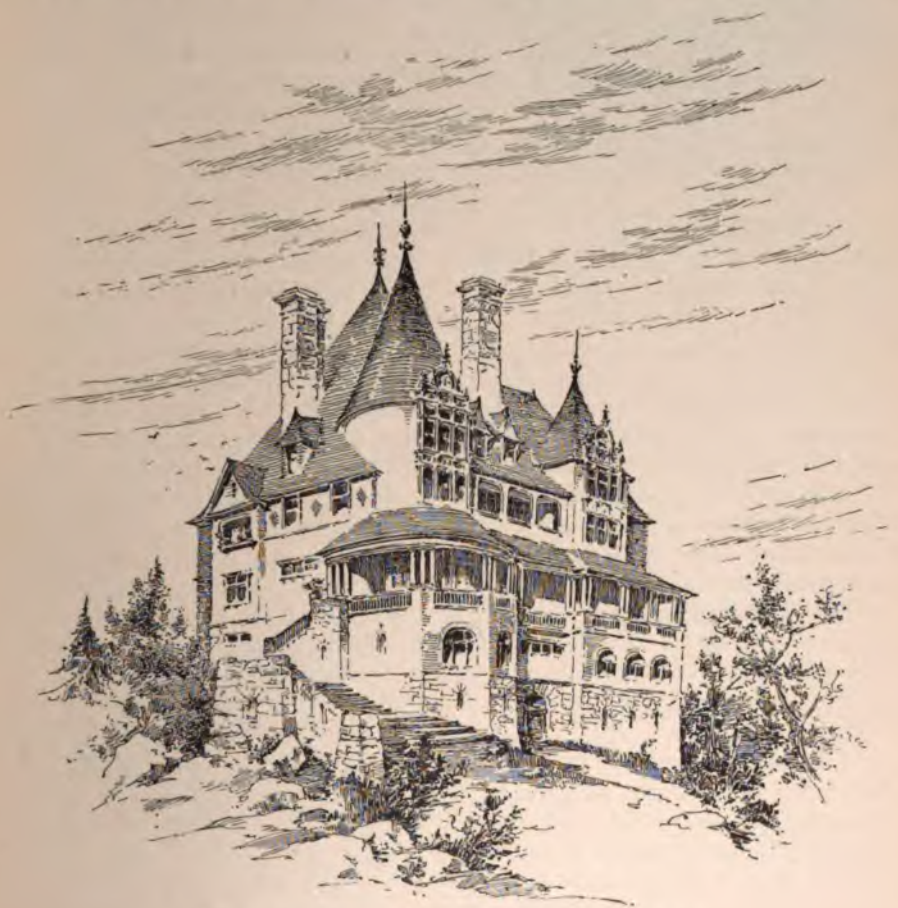


Fig. 15.—House Designed for Hillside. Brunner & Tryon, Architects.

Piazzas.

The shady side of a house may be arranged pleasantly with piazzas having no covering, thus admitting light freely to all rooms. Such a piazza

must be provided with a rail of wood or a wall of stone in terrace effect, to avoid cheapening the appearance of the house.

First floor of house shown in Fig. 15.

A piazza that adapts itself to the necessities of the seasons, and that finds favor in suburban houses, has a wide platform roofed only half way from the house, the intermediate space to the piazza being fitted with posts and a light trellis, which support a growth of vines. In summer, when shade is needed, the vines cast a deep shadow, and in winter, when the leaves have fallen, the windows are exposed to the sun.

A porch or small piazza outside the kitchen will be found a great convenience. In winter it is a place for tradespeople to divest their boots of mud and snow before entering, and in summer a pleasant spot where the cook can prepare vegetables, away from the heat of the stove.

Ventilation.

There is a popular idea that windows mean ventilation. In their usual closed position they are far from effecting it, and as one is not apt to sit in a room with open windows on a cold day, the question arises, how shall we ventilate our houses? The best way is the most attractive, but unfortunately, is not open to all on account of the labor entailed—an open fire in every room. By this means the air in the room is drawn up the chimney and replaced from outer sources. In the case of a room having all the doors and windows closed, it might at times be necessary to open the window a very little to create the necessary draught, not only for ventilation, but for combustion on the hearth. In summer the fireplace should never be stopped by a board and paper covering, as is sometimes seen in old houses.

The best mode of ventilation yet tried is a roof opening near the centre of the house, over the stairway and main hall if possible. This is effected by means of a skylight, with a ventilator in the top. The skylight, not being a thing of beauty, is usually protected from view by a sash of stained glass, especially in city houses, where it is very much *en évidence*. To make ventilation perfect this should be raised one or two inches, to allow a free passage of air up through the skylight,

Second floor of house shown in Fig. 15.

otherwise it is useless, save for lighting. By this means the air of the house is constantly changed without endan-

gering health through draughts, but there is difficulty in making this roof-opening except in city houses.

Windows in bedrooms should be so placed that a through draught can be obtained. In suburban houses it is quite possible to do this without having a direct draught on the bed.

In opening the window at night it is desirable that the air reach the middle or upper parts of the room, and that it be gradually distributed in cold weather. A very simple contrivance for children's or invalids' rooms is to have a low board fitted to the width of the window and lay it across the aperture made by opening the window. This closes the original source of fresh air, but leaves a space at the middle of the sash where air enters in sufficient quantity and without the force violently to lower the temperature of the room.

It is to the cupboards or closets that one consigns all clothing that is not in use. Some may have been taken off after exercise and some is soiled from long use or contact with the streets.

Details for house shown in Fig. 15.

When all this is known it is strange that one never sees a ventilated cupboard or clothes press. A square of wire netting set in the door would not be unsightly and would certainly contribute to pure air.

Details for house shown in Fig. 15.

The kitchen.

As the engine-room to the steamer, so is the kitchen to the house. It is quite impossible to run the house smoothly unless the kitchen has been planned with an eye to the convenience of its usual occupant. To know its requirements demands more than a knowledge of carpentering and plumbing. It demands a practical knowledge of the work to be done in the room after its completion. An elegant kitchen finished in hard wood and marble, having a tessellated floor and a tiled sink with showy brass pipes and hooded range, may seem beautiful to the eye of man, but a woman will instantly see that the shelves of the dresser are so far back from the wide counter and so high above it that only a very tall woman can reach the lower shelf, and the others are an impossibility without a step-ladder; she sees also that all that unnecessary display of polished metal requires hours of frequent rubbing, and that the drip-board next the sink is of marble, upon which every dish or glass that might slip from soapy fingers would meet its destruction. The range is placed where a direct draught blows over it from the hall to the laundry, and the refrigerator

is put in a corner, not only warm but dark, and there is an enormous distance between all the conveniences that should be placed in juxtaposition. Only a woman can arrange satisfactorily these things, and when building much careful attention should be devoted to them.

When the kitchen and laundry are combined in one, the tubs occupy a valuable space. Especial care should be paid to one or two details. First, they should be well trapped ; second, as the space they consume is frequently desired for a table, they should be covered, but as confined air near plumbing becomes dangerous, the covers should close upon rubber knobs or wooden blocks, so as to leave an air-space for ventilation.

The waste heat of the laundry stove is arranged by means of an ingenious contrivance to dry clothes—a great desideratum on stormy days, or in homes where there is but scant drying room. The same stove boils the clothes, heats the flat-irons, and also heats water by the water-back system. This last feature makes this stove especially useful in a kitchen where electricity is employed for cooking, as the cost of heating large quantities of water by electricity is five times that of using coal.

The path of the amateur builder is bestrewn with roses—and the accompanying thorns—so that his pride and happiness are often chastened by unexpected annoyances. Technical advice from architects and artisans can be bought, but it is those outside their crafts who best realize the usual mistakes in house building. An architect's duty usually ends when the house stands a completed structure. That is his point of view. A house-owner's judgment begins only when the architect has finished and the house is peopled by his family with its multitudinous needs. Then the mistakes of plan, construction, and finish are revealed, and then it is too late, and wearily he repeats the old saying, which he has only just begun to appreciate, that to build well one must build twice. It has been my endeavor to point out the dangers along the way and thus save the home-maker from many of the commonest errors, and to help him construct a house in which comfort, sanitation, and beauty form the three architectural graces.

XV.

HOUSE DECORATION AND FURNISHING.

XV.

HOUSE DECORATION AND FURNISHING.

By MARY GAY HUMPHREYS.

Home and the Individual.
The Hall.
The Drawing-room.
Color Schemes.
Stained Glass.
Arrangement of Light.
The Dining-room.
The Library.
The Den.
The Billiard-room.
The Bedroom.
The Bath.
Artistic Kitchens.
Oriental Rugs.
Porcelains and Potteries.
Antique Furniture.

THE women for whom this book is intended, as they traversed its chapters, must have been impressed with the increasing number of interests and enlarged responsibilities that have fallen to the lot of the women of our day.

The relations of woman to home and society have for generations been clearly defined. Her duty to herself and her relations to the community, the state, and the government, are later developments, peculiar to our era, and still in process.

The signs of the increasing number of interests are the formation of clubs and the desire for self-improvement so conspicuously seen in the past ten years. Woman's enlarged responsibilities are now shown in her part in philanthropy, moral reform, and her increasing part in public affairs.

Whereas the life of woman was once dual, it is now fourfold in its nature. In the necessary readjustment, the time and attention formerly given to two objects must now be shared by four. This division must be so made that none shall suffer, for with enlarged duties comes a higher sense of responsibility.

Mr. Huxley says a truth needs revision about every twenty years. It is the home in its new aspect that we shall consider. This is as a whole, not as an aggregation of vaguely related details. The frontier wife has her one-room log cabin, and the city woman is mistress of many such mansions under one roof. These have arisen out of the various necessities of the household — kitchen, dining-room, parlor, billiard-room, and boudoir. Their occasion has been incidental, not deliberate. Many a woman has seen her home and its duties increase and rise above the force of her impotent arms until she was submerged beneath myriad details.

The view of the home as an organism, with its dependent parts, intended not only to shelter the family, but to facilitate life in its larger aspect, is one that is new. Whatever this chapter may contain that is helpful is written with reference to the home thus considered, and with the hope of showing how to attain the greatest good with the greatest leisure: the one in the interest of the family at large—the other for the benefit of its members as individuals.

To do this, one may consider the home as it ministers to physical comfort, contributes to mental satisfaction, and is the medium of individual expression. Of these the material well-being

A Reader.
[illegible]

service that can be rendered American women. Modern discovery and invention have done as much for the household as they have done for commerce; but women have not availed themselves of this service as they might have done. When women come to organize their households, as a man does his factory or his shop, driven thereto by competition and the exigencies of trade, they will make use of every aid. This it is believed that the stress of outside interests will in time impel them to do, and by it all will be gainers.

On the other hand, it is [illegible] outside interests that will tend to make the home a place of healthful rest, a haven, a retreat, in which the world will be shut out in favor of the more highly prized relations of the family, until it is the pleasure of those within to throw open the [illegible].

It is here that the place of decoration and adornment becomes important. These may be restful and soothing, as they may be fussy and irritating. [illegible] the unconscious, as the conscious influences of the household should be [illegible]ing; they should serve to [illegible] re-enforce the mind as well as [illegible] for its encounter with the world [illegible] out. The things, the colors, the [illegible] with which we surround ourselves [illegible] a higher end than sensuousness [illegible] vanity. They fall into the [illegible] scheme of active beneficent life.

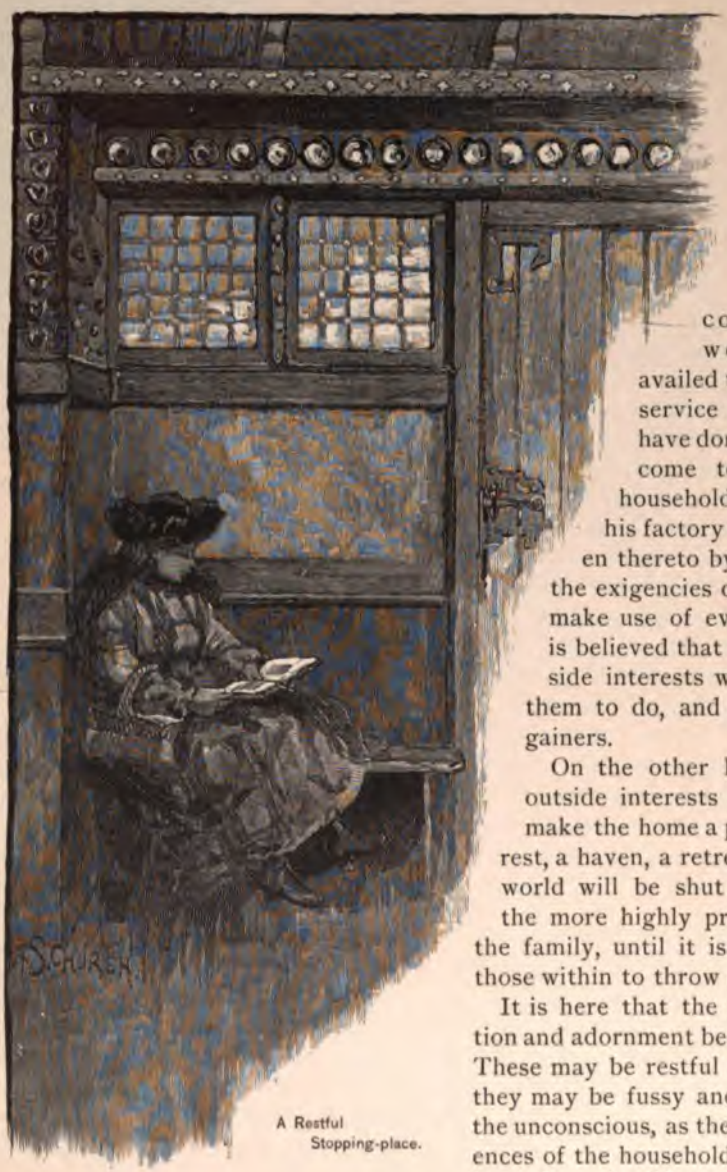
The view of the home as the [illegible] of individual expression is a [illegible]

[illegible] is most important, and, to [illegible] extent, involves the other [illegible]. The [illegible] at which the material [illegible] of the family is obtained every [illegible]. To [illegible] it women have [illegible] their lives, and [illegible].

To [illegible] of human drudgery [illegible] is the greatest

A Country House Dining Room.

From a Water Color by Francis Howard.



A Restful Stopping-place.

of the family is most important, and, to a certain extent, involves the other two. The cost at which the material welfare of the family is obtained every woman knows. To lessen it women have frequently spent their lives, and failed.

To reduce the sum of human drudgery in the household is the greatest service that can be rendered American women. Modern discovery and invention have done as much for the household as they have done for commerce; but women have not availed themselves of this service as they might have done. When women come to organize their households, as a man does his factory or his shop, driven thereto by competition and the exigencies of trade, they will make use of every aid. This it is believed that the stress of outside interests will in time impel them to do, and by it all will be gainers.

On the other hand, it is these outside interests that will tend to make the home a place of healthful rest, a haven, a retreat, in which the world will be shut out in favor of the more highly prized relations of the family, until it is the pleasure of those within to throw open the doors.

It is here that the place of decoration and adornment becomes important. These may be restful and soothing, or they may be fussy and irritating. All the unconscious, as the conscious, influences of the household should be calming; they should serve to sustain and re-enforce the mind as well as the body for its encounter with the world without. The things, the colors, the forms with which we surround ourselves have a higher end than sensuousness and vanity. They fall into the larger scheme of active beneficent life.

The view of the home as the medium of individual expression is a later and

less important object to be attained, but it has its place. It is every human being's desire to give a personal impress to that which is about him. In this desire are contained the fresh germs of the human longing for and belief in immortality. The origin is not ignoble, if humble. It has its dangers, moreover, and, like blissful immortality, is to be obtained only by those who prove worthy. Better a short shrift and the coldest of conventions, than personal impress on walls and in decorations that violates the laws of harmony, and offends good taste.

There will be no effort in this chapter to regard the home in these three aspects separately. But whatever is written will be prompted by some one, or all three, as the means of best fulfilling the lives we are all called upon to live to-day.

It has been said, in looking upon the home in its organized aspect, there are certain offices that pertain to the family in its relation to society, in its closer relations, and to the individual. These, broadly speaking, are the hall and the drawing-room, on the one hand; the dining-room and common room, on the other; while the sleeping-room belongs to the individual.

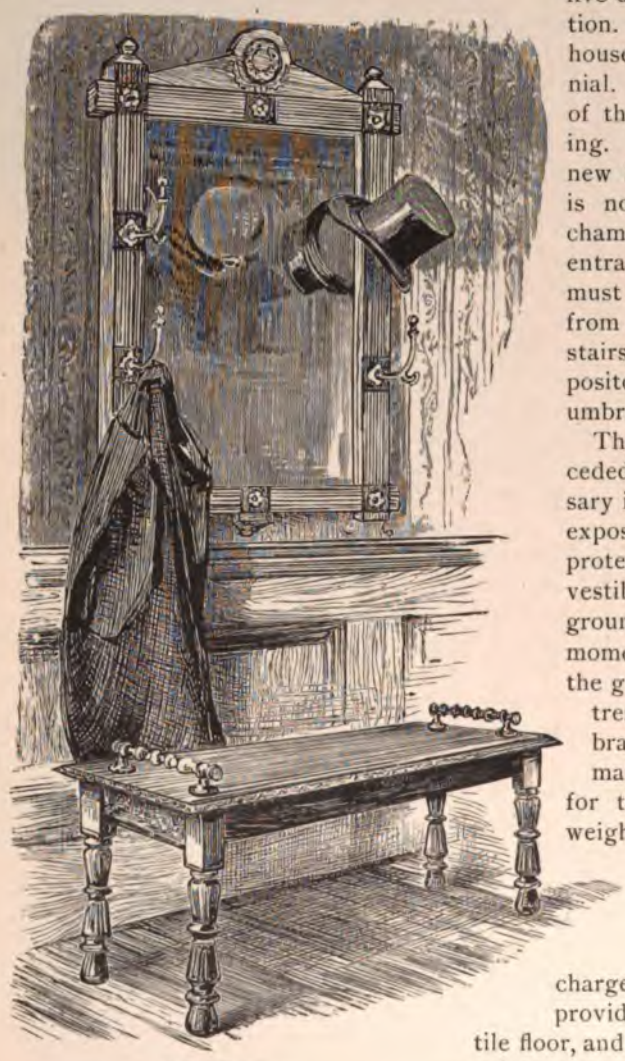
That these three subdivisions may be more strictly defined and overlie one another does not alter the main proposition, that to a greater or lesser extent they exist. From this point of view the whole matter of home decoration and furnishing is simplified, or falls easily into classification, if the purpose of each room, and whatever is necessary that this be carried out with greatest satisfaction and least subsequent trouble, first be carefully thought out.

A drawing-room under some circumstances is a parlor in another. A dining-room may be an apartment of state in which the display of dresses under artificial light must be considered, or it may be in the nature of a living-room. A library may be for study, or it may be a family rendezvous. To be more explicit: a white and gold drawing-room is suited for the scene of elegant festivities, the appropriate background of gay evening toilettes and the formal black and white of the male costume. Manifestly its delicate brocades and slim gilt-legged chairs would not become the tailor-made costumes when the most frequent function is an afternoon tea. Such questions of fitness must be first decided if the home is to fulfil its purpose easily and without friction.

While there will be an effort in this chapter to be specific, whenever

In the Fashion of the Olden Time.

possible, it must be held in mind that both color and form may be translated from material to material, from bro-



A City Entrance.

cade to cotton, from dollars to cents, and lose nothing in their real value. A color scheme worked out in costly fabrics may be as artistically valuable elsewhere in cotton or kalsomine. So far as possible, questions of expense shall not enter, except as expense in the long run may be the better economy.

The Hall.

The hall in modern houses strives to live up to its ancient signification. In the more pretentious houses its proportions are baronial. Architecturally, no part of the interior is more imposing. There are, however, few new houses in which the hall is not regarded as an ante-chamber as well as a place of entrance. An ante-chamber must be differently regarded from a passage-way broken by stairs, with a convenient depository for hats, canes, and umbrellas.

The ante-chamber is preceded by a vestibule, a necessary intermediary between the exposure of the street and the protection of the house. The vestibule should be neutral ground. In fact, it affords the moment of vantage in which the guest may sum up the mistress of the house in the brass knockers, cleanly kept mats and shining glass, and for the mistress, perhaps, to weigh the importance of the guest. The side lights and veiled glass are not decorative merely. This vestibule is usually the charge of the architect, who provides it with hard wood or tile floor, and walls, whether of marble, paint, or panelling, that readily may be kept clean. It is to be hoped that he adds a graceful seat of wrought iron and tiles that may be kept chained by its leg to the floor. The care of the mistress begins in-doors.

A busy woman is accustomed to say that her idea of the house of the future is one that can be cleaned with a hose and that is untenantable to any form

of life but the human. Most of us are willing to admit at least one cat and a dog. All women may not be prepared to go as far as this. But it is certain that the drudgery of the home might be lessened greatly by substituting, as far as possible, tiles, mosaics of glass and marble, and enamel brick for woods, stuffs, and paper.

In the newer houses this is done. There are mosaic floors, dados of tiles, and enamel brick, all of which practically may be cleaned with a hose. The hall, which from its exposed position as a passage-way, occurs as first adapted to this treatment. Mosaic floors are better than tiled floors, because more compact. These, as they are generally found, are made of marble chips embedded in cement with a simple border in different tinted marbles; small squares of glass are also used. At present mosaic floors cost more than hard-wood floors. Their desirability, however, has prompted various experiments, which will doubtless result in some cheapened process. They are both fire-proof and insect-proof. The coldness of a mosaic floor in winter is not to be feared in houses heated by furnace or steam. The great drawback is the expense of floors which have to be laid in cement, and in many cases annual resetting of broken chips or cracks adds still further to the expense. In any case, rugs would obviate this objection.

A Roman Mosaic Pavement, Ostia.

The color treatment of a hall depends on its situation. Dark passage-ways contradict all one's idea of hospitality. "*Salve*," "Hail," is wrought in the mosaic of the house of Glaucus in Pompeii. The expression of the hall should be no less joyous. If the hall has a north light the color of the hall should be warm. If the house has a southern exposure the color, although cheerful, may be cool. In the recently built Colonial houses buff seems to be the tint preferred in the halls. When natural woods are used these do not suffice to give the tint of the hall irrespective of the exposure. Where common pines or cheap woods make the trim, enamel paints are used with good effect. There are some tints in bronze, green, and in dull blues, and Indian red, that are admirable. Suppose, for example, that a hall has a north light. This suggests a warm tint. We choose a red, a red that may range from Indian red to reddish cream. It should be constantly borne in mind that in speaking of color, whether we are dealing with silk or kalsomine, the relative artistic values are the same. The hall, we presume,

has a dado. And this dado, as should all dados — since the dado is for the protection of the wall surface — will have a rail. This rail should be carried up the stairs. Whatever the dado may be, whether painted, faced with tiles, covered with stuffs or paper, it will be of the darkest tint of red used. If of paper, block or set designs are more suitable.

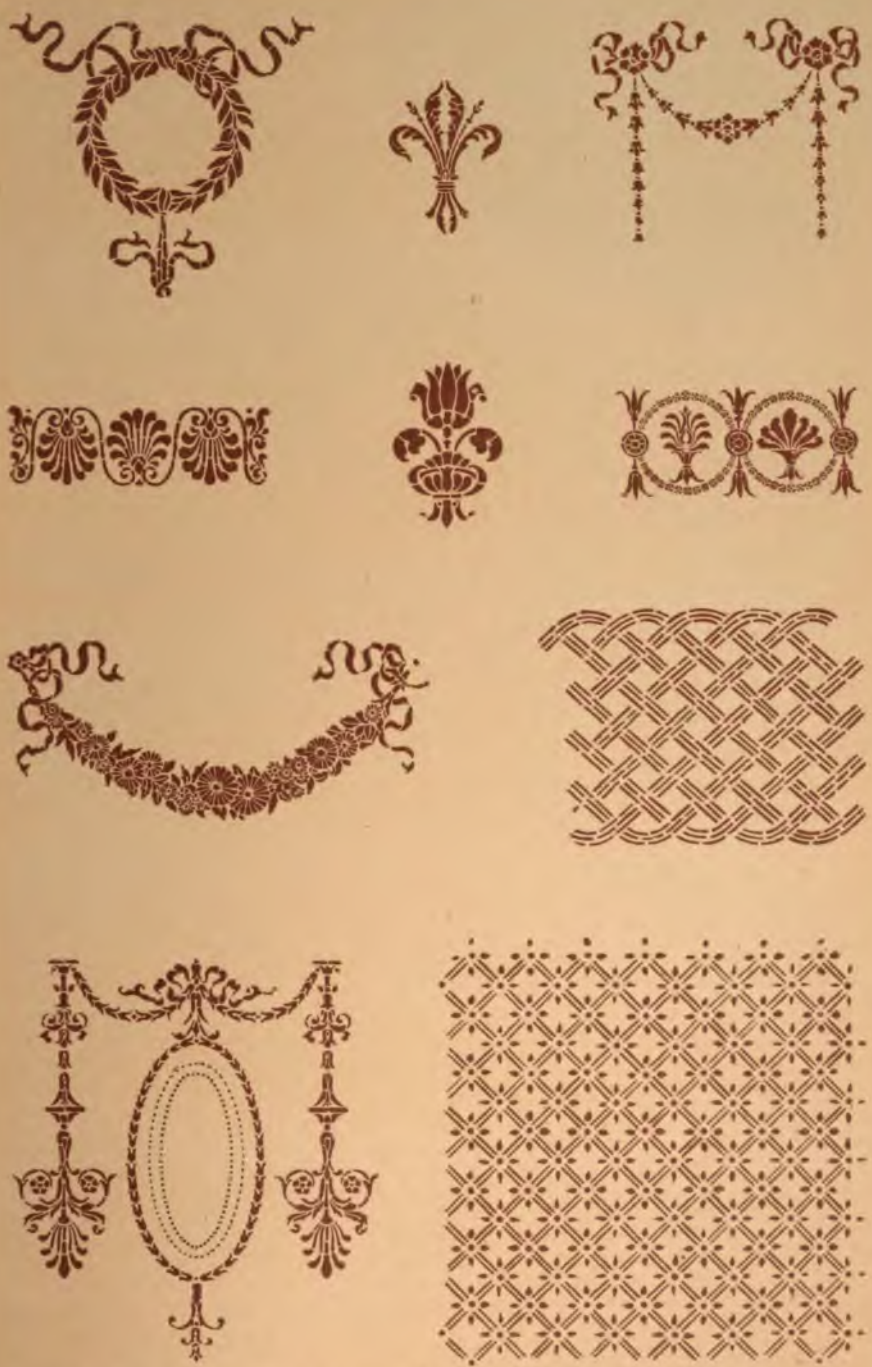
From Picturesque Holland.

Above the dado is the field. Here we have the main tint. If one may express a personal preference, it is for oil-painted walls which may be wiped off with a damp cloth. The ornamentation is given by stencilling. We may pause here and speak of stencilling, which has taken a new place in modern decoration. There is no easier nor more resourceful method of ornamentation. In its baldest state it is superior to commonplace fresco. And fresco, as we have it, is usually commonplace. But stencilling, as now practised by a person of any art-knowledge, has vivacity, subtlety, and those elements of surprise that ward off monotony from our surroundings, and which can never be found in machine-printed paper.

This is done by going over certain parts, the treatment of this part heavier, of that lighter, more color here, a variation of tint there, thus producing modulations of color, etc. To treatment of this sort the play of light on the walls contributes. In this manner the effect depends as much on the resultant color which seems to float on the surface of the wall as on the design stencilled. Stencilling, if the pattern be not too elaborate, is easily managed. A courageous woman having no other help at hand has been known to undertake and carry out successfully the work herself. A number of attractive designs used by Louis C. Tiffany, and given here with his permission, offer suggestions for both opened and "all-over" decorations.

In the field of which we are speaking the wall may be painted a warm light red—terra-cotta, for example—or may be covered with ingrain paper of the requisite tint, the surface of which is so agreeable. This would receive an all-over stencil design in deeper tints of red, reddish brown, olive, or red and gold mingled. When two tints of the same color are used they should differ sufficiently in intensity to produce the proper effect.

It is the rule in wall treatment that the color should lighten toward the top. Whether there be a frieze or a cornice it should be the means of leading the color from the field into the still higher ceiling. If there is a frieze it too may have a stencilled design. The forms, in this case, should be more decided than those of the field, thus accentuating the all-over design of the field which would count for a plain surface. The design should be either of upright or continuous flowing ornament. Both the ground and ornament of the frieze must be relatively lighter in color than that of the field, its value as accent not lying in



Some Good Stencil Forms, designed by the Tiffany Co. The two lower right-hand basket-weave patterns are intended to be repeated to cover the wall surface entirely, the other designs at intervals depending on size of stencil and length of wall.

"Autumn." A Domestic Window, designed by Lydia Emmet.

color, but in its more positive character.

In country or small houses, where the ceilings are low, a frieze detracts so much from the apparent height of the wall that it may well be omitted, and a simple moulding, as a picture rail, substituted.

If the cornice takes the place of the frieze certain definite instructions may be easily followed in applying color. Each moulding must be treated in a different tint, growing lighter toward the ceiling. These mouldings introduce the tints of the ground and ceiling. If the cornice presents any broad, flat surface, it may receive a conventional flower or geometrical design in stencil. This should not be too prominent. Frequently there is only a little enrichment with the stencil at the corners. The ceiling may be in a reddish cream.

Useful in the Hall.

A stencilled border next the cornice has a good effect.

If the hall on the other hand has a southern exposure, the color will be chosen to temper the warm light. Such are soft, deep blues, the bronze-greens, which produce a cool shadowy effect without being cold. All that has been said of this management of reds holds equally with these tints. With both of these, browns, olives, and creams with or without gold may mingle. The only important thing is to preserve the various color relations of the tints chosen, whether paint, paper, or stuffs be used. American women are too capable of acting upon suggestions to require that the subject should be further elaborated.

Another color consideration comes from stained glass. Every one must admit that the inner hall door should be half glass and have side lights, these, not only as an agreeable framework to the door but as a means of admitting light. If they are fitted with stained glass, the hall has at once a valuable decorative opportunity.

Nothing so enchants the eye as the unreal land of color that lies without and the light within as it is filtered through this beautiful medium. These are but joys in passing. But they have power to uplift the wearied mind and to revive the sated senses.

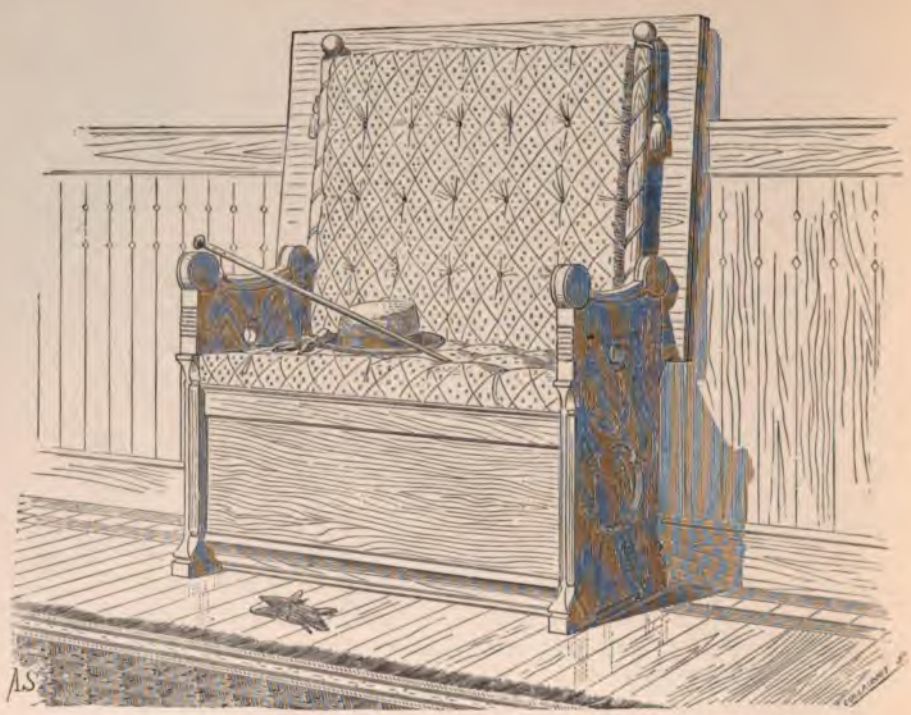
Where stained glass would obscure the more-to-be-prized daylight there are the delicate flowing forms in which the old Carthusians in their monasteries, when forbidden to use color, used to enrich clear glass, and thus satisfy their sense of beauty. So valuable is stained glass in a hall that, whenever possible, windows are introduced above the landings or following the turn of the stairs. These windows at different elevations are used as architectural features, and in some of the show houses are the occasions of magnificent effects in stained glass. In a prominent show house the Field of the Cloth of Gold is pictured in a blaze of color.

They are fortunate indeed who can make of the hall not a passage, but a place of rendezvous. What cheer is conveyed to the eye by the capacious fireplace with burning logs or ruddy coals in

Oriental Souvenirs.

winter, or filled with flowers and foliage in summer. In front of the fireplace is a rug on which child or dog may lie. In the window, which is most likely recessed, is a window-seat filled with pillows. The window has a half sheet of plate-glass through which is seen the panorama of the street, or the beauty of the lawn. The upper part is filled with stained glass. On one side of the fireplace arch are shelves for books. Above is a closed receptacle for convenient wraps and head-coverings. On the other is perhaps a gun-case, a place for toys, a few pieces of china, and the service for impromptu cups of tea. What graceful hospitality we would all dispense but for the trouble. To the over-burdened woman every step counts. Yet if everything is at hand how pleasing are these simple rites. The mantel breast affords fine opportunity as a decorative panel, and here there is an opportunity for personal expression. If the master of the household is or has been a military man here is a place to group his arms and trophies of war. Col. Gouraud, Mr. Edison's partner in England, has a country place outside of London. Here he has hall and music-room combined. The hall is vaulted and is decorated with shields on which are painted the badges of ten different army corps of the Civil War in which Col. Gouraud was an officer. On the mantel board, pistols, daggers, swords, bugles, and various accoutrements are grouped. The poker is a dragoon's sword, a steel scabbard is the handle of the shovel, and the peaceful hearth-brush is attached to a Toledo blade.

However small the hall is it should always contain in addition to the hat-rack or hooks for outer wraps and umbrella-stand at least one seat. If it is only a servant or messenger-boy he should have the chance to rest in waiting. Hall chairs, often truly astonishing in their pretentious stateliness, are provided by furniture dealers. A high-backed baronial chair, or bishop's seat, looks very uncomfortable among surroundings that plainly do not mean to live up to it. The most suitable hall seat for one of our American homes is a settee. It should correspond in the main with the style of the hall. This it may do in color at least, if it is but one of the plain pine ironing-tables which it is the fashion to use as a hall seat disguised under an Indian rug or Bagdad curtain. The old-fashioned, straight-legged, rush-bottomed settees are well adapted for hall seats. It is interesting also to find one of those old-fashioned settee-rockers, in which the baby at one end and the mother with her sewing at the other—doubtless familiar to many women — now transferred to the hall where it serves small people gloriously. In the larger halls we are now considering there are also easy chairs, usually a large square centre-table for books and papers, and, where there is room enough, a piano or organ is frequently found. In one hall that comes to mind, in the end which looked out on a water view, the hall floor was raised



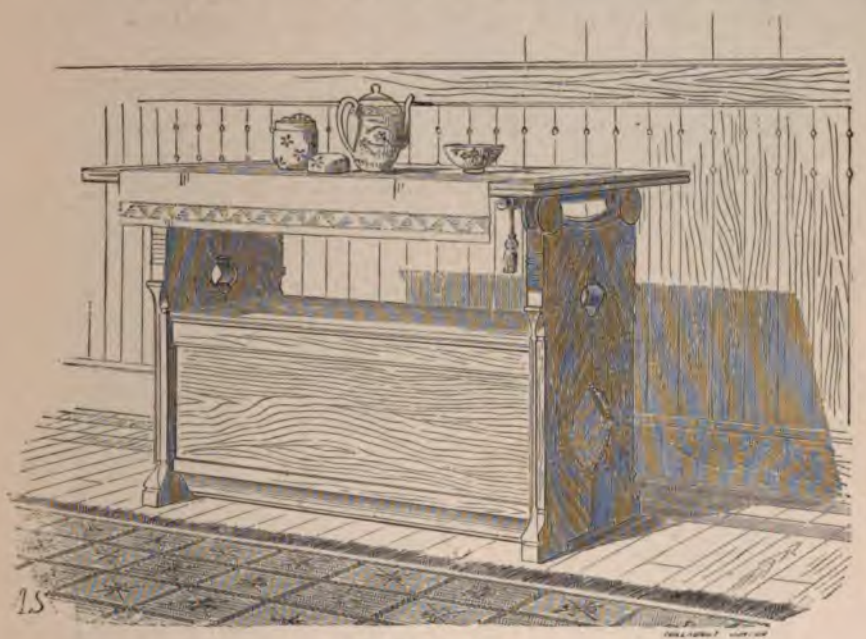
The Old-fashioned Ironing-table.

for the space of six feet. This platform was covered with a rug and supplied with pillows of all sorts and sizes. Here a group of children, freed from lessons, were generally found sprawling at full length, watching the sails and steamers sweeping by.

The ordinary hall carpeting is an unhappy tradition. The design is usually commonplace. A more serious objection is that it is a dust-trap. Greatly to be preferred on the score of comfort and beauty are a few agreeably toned rugs that can be cast out frequently into the sunshine and purifying air. It will be difficult to persuade the American woman, with the sound of her boy's boots on the stairs, that it is better that they should be waxed and uncarpeted. Yet our grandmothers had their stairs waxed and uncarpeted. No carpets are seen in French houses. Why should the boys not be taught to move more lightly indoors, and let the stairs go bare?

As for the pictures and bric-à-brac of the hall, the most suitable are etchings and engravings, and, still better, autotypes of famous works of art. These may be hung as the space dictates. It is better to carry smaller etchings and photographs up the stair where they can be placed on a level with the eye. Chinese and Japanese drawings on silk and paper, in which with a few touches the loveliest forms of flowers and plants are rendered, make suitable hall decorations. On the landing, which it is to be hoped the staircase will have, for picturesqueness as well as comfort, a niche may perhaps be introduced for a vase or bronze, or perhaps this niche may be replaced by a tall clock standing guard by day and night like a faithful guardian of the family welfare.

The only other ornaments it seems worth while to introduce into a place glass lantern. But whatever the hall light be, whether oil, gas, or electric



Turned to Æsthetic Uses.

especially subject to dust are two tall vases of modern faïence, or some of the beautiful and inexpensive wares furnished in such abundance by the Japanese. These will be of some positive color differing from but harmonizing with the dominant tint. It is the ever-present dust that suggests the absence of heavy portières. If it is necessary to screen off some view, bead portières and those of bamboo are serviceable, hung from screens of perforated wood. I have seen interesting portières of glass mosaics connected with brass rings.

The hall lantern deserves much more consideration than it gets. When lighted at night it bears to the hall that relation of sentiment that the blazing fire on the hearth bears to the living room. The most beautiful hall lights are those of jewelled glass mounted in brass or in wrought iron. Yet there is a pleasant significance in the clear light is used, choose a good simple form, gracefully mounted, but without pretentious involved metal work, which is difficult to keep in order.

The Drawing-room.

Whether as drawing-room or parlor this room should convey a sense of elegance, good taste, recognition of the polite arts, and of graceful, social amenities. The formal simplicity of a French drawing-room comes down from a time when, paces apart, the size and shape of chairs, precedents, and greetings were fixed by unwritten laws more rigid than the code. To us a French salon seems cold and barren. In the effort to appear sociable drawing-rooms have been turned into museums; one can scarcely walk without stumbling over bric-à-brac, or rise without carrying off detached pieces of drapery. The intro-

duction of the French white and gold room has recalled the virtues of simplicity and appropriateness, and its modification to suit our social conditions has been happily made. Dark woods and cumbrous furniture and sombre walls have been replaced by light woods, cheerful colors, graceful furniture, and fewer ornaments, and those more choice.

A Tiled Dutch Hallway.

All drawing-rooms—and we will use the term to indicate both rooms, having made the essential discrimination between the drawing-room and parlor—all drawing-rooms in later houses have hard-wood floors. The exceptions to these are the mosaic floors in the more luxurious houses, exceptions which it is hoped will in time make the rule. Mosaic floors are in the light cream-tinted marbles, strewn with rosebuds and light graceful designs; so many different

marbles are now found in our own country that almost any colored design can be worked out in mosaic. The usual floor, however, is the French parquet floor of light wood in vandyked designs with a simple border. In older houses where the solid wood floor has not been first laid down, wood carpet, as it is called, which can be bought by the yard, is put down and gives the same effect. Every consideration of health, cleanliness, and beauty adds to the desirability of the wood floor, which is overlaid, as the arrangement of the furniture indicates, with rugs. In houses still older, if the primitive floor has its cracks filled with putty, is painted and waxed, it is still to be preferred to the carpeted floor. When this is not possible, a covering of fine Japanese matting lends both to cleanliness and to effect.

The modern arrangement of furniture does not require a dado in a parlor. It is accordingly not generally found in this room. There should be, however, a deep frieze, the moulding of which furnishes the picture rod. The recent fashion of devoting a room to one color no longer obtains. One may still say the blue room, the red room, but that is a convenient form of speech which may refer only to the dominant tint of the room. Most people in furnishing are not ready to discard what they have in order to fit out a room entirely in one color. On the contrary almost all houses are the results of compromises and agreements. There are a favorite picture, a certain rug, a sofa with associations, a cabinet which has some merit, sentimental or actual, which must be retained. It is often a good idea to take some such single object as the key-note and develop the room from this. This method affords an ingenious opportunity for the exercise of taste, and a certain mental and moral satisfaction, such as honoring one's parents, the President, a guest. It will be remembered that this mental and moral satisfaction is part of the scheme.

In general, it may be said that whatever may be the point from which we start, we may proceed in two ways. Borrowing from terms of music, these may be expressed by harmonies of color and melodies of color. Melodies of color result from the use of modulations of the same tint, the harmonies of color from the agreeable adjustment of contrasting tints. As examples of a melody of color we may take green in a drawing-room which receives the warm western or southern sun. The walls are a pale sage-green; this may be silk brocade, the lustrous watered wall paper, or flock paper with a deeper green design on a paler surface—preferably it may be an ingrain paper, the texture of which is so agreeable; it may be a painted surface, plain or with some stencilled design in gold or green. Whatever it may be, it is the color that is important. Above the field is a frieze two feet deep if the ceiling is high enough, for proportion is fundamentally important. This is a still paler gray-green and on it are painted chrysanthemums in tints of yellow and cream. Above this is a cornice, the concave painted in deeper tints of green, or inlaid with gold, the mouldings in lighter tints of green and leading upward into the pale greenish cream of the ceiling. What the architect knows as the trim—that is to say, the wood-work of the room—is in butternut. On the floor is an olive rug. The mantel is of butternut faced with pale green tiles.

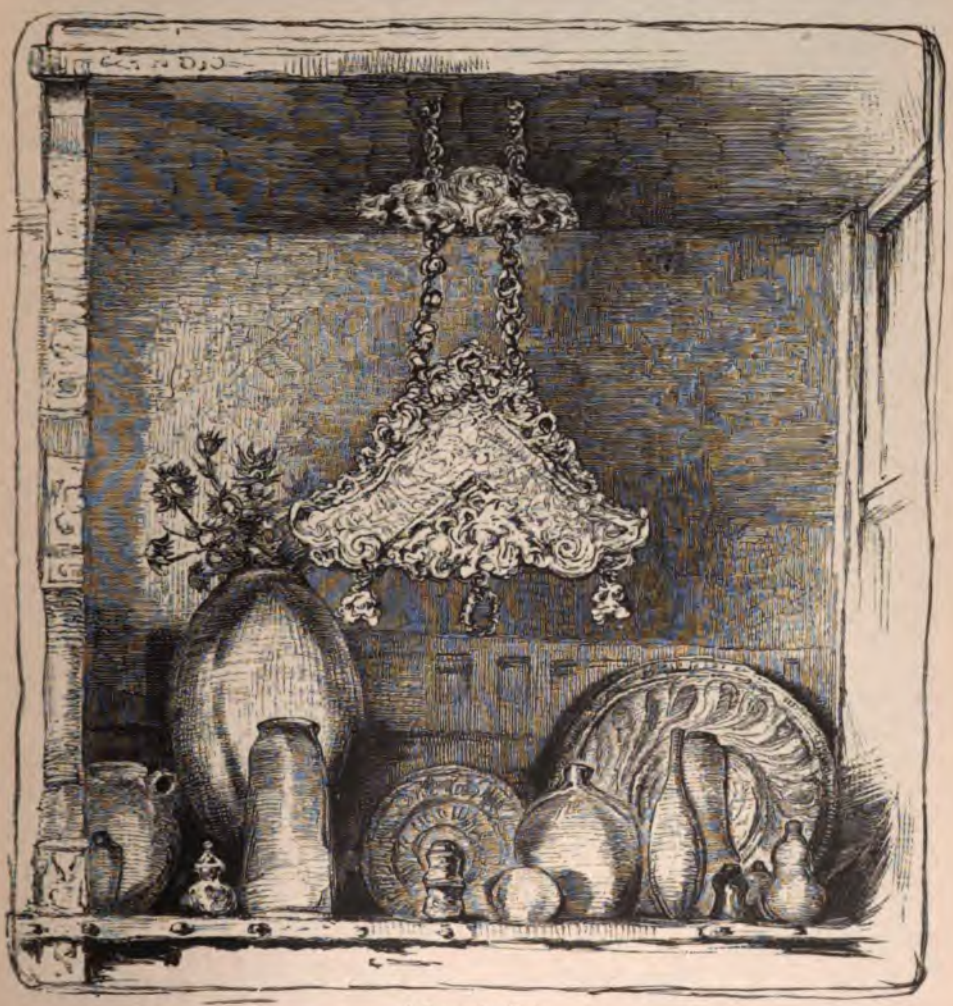
In such a room as this it is possible to introduce some bits of pale red and pale blue, a turquoise vase, a piece of rare old embroidery, with charming effect. But these tints must be of the same relative intensity as the green,

A Good Arrangement of Glass and Hangings.

and used sparingly merely to accentuate the play of tints in the prevailing color. Suppose the room, on the other hand, has a northern exposure, the wood-work, which is of cheap pine, is covered with lustrous cream enamel paint. It may be an old-fashioned room and have a wood wainscoting. This is tinted in like manner. The field above is in yellow, a real daffodil yellow. Again, the material, whether stuff, paint, or paper, is of minor consequence. Above this is a cornice in tints of yellow and gold leading into the ceiling of cream. On the floor is a deep tinted rug or smaller rugs, in which, with deep yellow and yellow browns dominating, may be introduced other tints of red and blue. With these are the fire facings of California onyx, marble, mosaics or amber tiles (an excellent manufactured marble, referred to later, may also be employed), and deep yellow curtains, through which the light is transmitted.

When harmonies of tints are introduced the chief consideration is not intensity, but balance. In illustration, a certain room may be described. The walls were hung in delicate tones of yellow and pink. The wood-work was a delicate robin's egg blue. The mantel was faced with lustrous soft-red tiles. The frieze was of glowing tints of yellow leading through a cornice that repeated tones of yellow and pink into a rosy, cream ceiling. The airy Madras window curtains repeated the tints of

yellow and pink. The floor was strewn with India rugs of deeper blues, reds and yellows, and the furniture was old mahogany, upholstered in velveteen in all these different tints.



A Corner for Curios.

Drawing-rooms, eclectic in arrangement, are better suited to American homes and the purses of the average American householder than the melodies in color of which we have spoken. Here it may be said that Moorish, Japanese, and drawing-rooms adhering to periods the style of which is strongly marked, are not regarded as suitable for our American homes. While urging the appropriate light and cheerful aspect of a drawing-room, there are circumstances which may require darker treatment. But discrimination should be made between sombreness and that deep fulness of tint that may be found in relatively dark combinations of color. A room, in which the wood-work is cedar, California redwood, cherry, or is painted Indian red, may have the wall hung with green and gold or with

embossed leather paper in its dark rich tones. The cornice is of the redwood lavishly enriched with gold. The chimney piece is carried to the ceiling, where its concave hood is covered with gold. An Indian carpet with rich dark hues is on the floor, and the ceiling above is light red mingled with gold. Gold is the great solvent. Do not be afraid of a lavish use of gold, admirable in high lights, beautiful in shadow, and always delightful when mixed with color.

Arrangement of Pine Branch.

Another room may have wood-work of mahogany or pine, painted dead black with a fine polish, and its mouldings lightened with gold. Many of the older houses are finished in walnut. Although walnut is a wood no longer in favor with architects on account of its dull tint, it must still be taken into consideration. The walls of a room done in any of these woods may be hung in deep red, solid in color, or, when designs of paper are used, in white and gold. The cornice will be of red and gold, or red, white and gold, and the ceiling reddish cream.

Defective Arrangement of Iris (Japanese Standard).

Another consideration must not be overlooked in connection with the color of a room. Oil paintings and water-color paintings require different backgrounds. If one is refitting a house and possesses choice examples of either, it is proper that their appropriate relief should be considered. All the delicate shades of blue, green, yellow, tan and cream, furnish appropriate backgrounds for water-colors. For these nothing is better than ingrain papers. Oil paintings require deeper tints and will admit of bolder patterns. While we are speaking of that which may be, it is proper to allude to that which should not be, but is. The peripatetic lives of city people are made doubly unendurable by transferring their household goods, from one staring pattern of white and gold paper, to another staring paper of white and gold which wars during all their wretched stay with their humble but beloved pictures and ornaments. As we have premised, our surroundings may be fussy, irritable, and disturb unceasingly that air of mental repose that we have a right to expect from our homes.

Such wall papers have been known to cultivate habits of gadding in women — so, at least, they have pleaded. The case is not so hopeless. Here the stencil is valuable. With the landlord's consent the occupant of an apartment stencilled the white spaces of the offending paper with a small, inoffensive design. This gave the sense of a good background to the paper, and an agreeable relief to the pictures. It may be remembered here that the chocolate pseudo-Japanese design in a back parlor was stencilled with a basket-weave design in gold, with happy results.

Altered and Correct Arrangement of Iris.

The furniture should partake of the general character of the room, and provide for the comfort and entertainment of the varied people who

are to enjoy its hospitality. A drawing-room is not a show-place nor a museum. It is a place to move about in, to enjoy leisure and companionship. Whatever it contains should be beautiful. It should please the eye by its harmonious grouping and coloring. A cabinet or two will hold its smaller curios, the tables low for books of agreeable and entertaining character; the chairs should be graceful, easy and inviting; the works of art, vases, and bronzes few and choice. The Japanese have taught us much in this respect. In Japan a work of art or a thing of beauty is held in such esteem that everything is contrived to do it honor. A Japanese may possess a number of beautiful objects, but only one is shown at a time, and that is given the place of honor in a room. When thoroughly enjoyed, it is removed to give place to another. It is from the Japanese that the present fashion of solitaire vases for a single flower and its foliage is derived, and it is another illustration of the same principle. An accomplished Japanese in this country once said to me, "When I enter an American drawing-room crowded with objects of art, it seems to me as hopeless a waste as a desert."

The custom of buying furniture in families, as it were, no longer obtains. A few pieces will show some relationships. A French drawing-room will require Louis XIV., XV., XVI., or Empire furniture enough to give it character. But the most of our drawing-rooms are eclectic in choice and arrangement.

The furniture should be, first, that only which is absolutely needed and, secondly, good in form. Herbert Spencer has said that a chair which bears any satisfactory relation to the needs of the human back has yet to be made. The simplicity of the Louis XVI. forms, those of the Empire, and the modifications of those forms which are known to us as Colonial are to be preferred over the upholstered ease of the later French furniture and the cumbrous monstrosities, with their coarse and incised gilt-line carvings, that we all know so well. All these, if they do no more wrong, harbor dust. This is reason enough for eternal banishment. It is not essential that the upholstered bits should be alike. In furniture coverings color harmonies are valuable. A room in which a certain tint may be the dominant one can be balanced in the covering of the furniture. In rooms entirely French it is now possible to have tapestry designs woven for furniture as it is done at the Gobelins. This is more satisfactory than buying worm-eaten antiques. But whatever the furniture be, it is intended for use, and should suggest its end.

An Effective Touch.

A valuable adviser, Robert Edis, has suggested that a lacquer cabinet is more appropriate for the showing of Oriental objects of art, such as Chinese vases and Japanese bronzes, ivory carvings, and the crystals and jade. On the same principle the modern French cabinets are better adapted for European curios and those modern objects of art, Venetian glass, and the

small grotesqueries to which the present fashion runs. These cabinets should be simple in line with but little ornament, since they require only a framework to hold the glass which is to screen the contents from dust.

The tables should be low and conveniently placed with reference to the seats. One is for books and magazines, with a lamp intended for use as well as for ornament. Another table now found in many well-appointed drawing-rooms holds a tea-service which of itself makes an ornament.

"The tea service, which of itself makes an ornament."

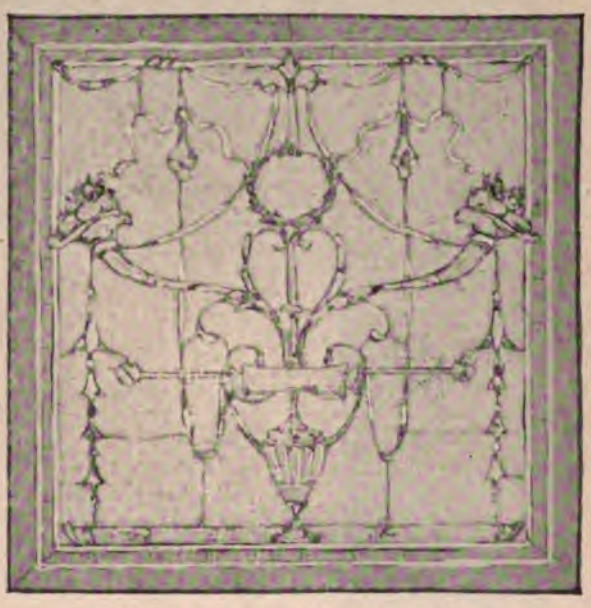
The mantel may be considered as part of the furniture of the room. Certainly nothing in the room furnishes it better. In the baronial show places abroad they make, with their rich panelling, secret recesses, portraits and crests, the most imposing decoration in the room. Even in our own old Colonial houses the mantel-pieces with their panels, ornamented with garlands and Greek vases, delicate flutes and carvings, show that the mantel-piece was held as the most important structural part of the room. The drawing-room mantel is spared much of the service demanded of the mantels in other rooms. If one has a suitable work of art it is interesting to make it part of the mantel-breast. Often a large water-color will bring to a focus the color of the room or of the cornice. A plaster cast of some fine relief of Donatello or Luca della Robbia, tinted to correspond with the tones of the room, makes a desirable panel for the mantel-breast. In one house known this panel is a portrait relief of the children of the family.

The drawing-room mantel is rather low. It is perhaps of the wood of the room either in hard or in enamelled wood, the best of all the cheap mantels. But, whatever the mantel be, it should be able to dispense with the abominations of drapery, gilt nails, fringes and tassels, which women have been accustomed to consider decoration, and against which there is everything, and in favor of which there is nothing, to be said.

The facings of the fireplace in most light-tinted rooms are Mexican onyx

or mottled glass tiles. Nothing surpasses them. Many women paint their own tiles, but painted disjointed tiles even from the best artists are spotty in effect compared with the lustrous surface of the tinted marbles, glass or faïence. The fire-back, fire-arms, grate, and fender are each separate opportunities for careful choice. Simple forms are preferable to those over-elaborated.

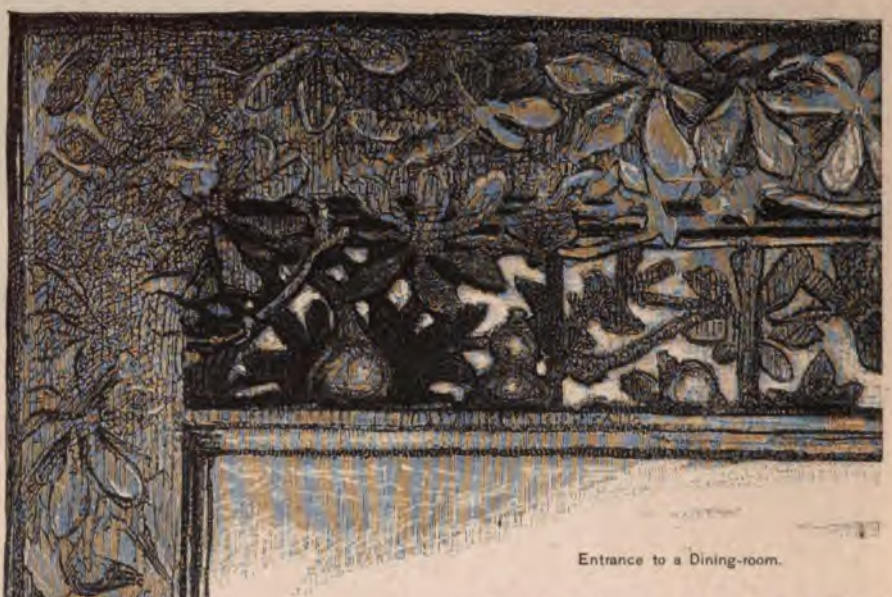
Personally, I am fond of mirrors. They give a sense of largeness and space, repeat the beautiful form, and are always furnishing a fund of human entertainment in itself valuable. The French always have a mantel-mirror. The old-fashioned American custom is a lengthwise mirror between heavy upholstered windows. Certainly the long mirror gives the best return, and affords women and men the inestimable pleasure of seeing the hems of their frocks and trousers. Mirrors may be judiciously placed so as to repeat certain decorative parts of the room or to reflect an outer view; but this must be left for the occasion to determine. They are always better set in flush with the wall than decoratively framed.



Door Light for Dining-room. The Design is Set in Clear Glass.
Otto Heinigke, Designer.

Another thing must be alluded to—a fashion altogether modern. This is the arrangement of niches in points of vantage in which the hostess composes, for herself or for a guest as a central figure, a picturesque background. This is done by a grouping together of a graceful sofa with its silken pillows against a screen suitable in color and design. Behind the screen rises a foliage plant, a palm or rubber plant from its brass or colored faïence tub. At one side is a tall lamp of porcelain, brass, or wrought iron with its umbrella cover of lace and flowers; beneath is a low table with its novel or book of poetry. All this is picturesque and interesting, if somewhat studied. It should be added that it requires a hostess who can act up to such surroundings.

To speak of the lighting question: A new principle in lighting has been introduced. This is diffusion instead of concentration of light. The central chandelier, that so long imposed its overwhelming presence, has at last yielded its place. In the sumptuous houses that are a feature of our time the electric light is introduced as flowers in festooned garlands around the frieze, thus surpassing every other form of decoration. Another mode is through opalescent disks set in the frieze, and making part of the decoration. Swinging lights within opalescent glass, hung in the four corners of the room, are substituted for the central chandelier. When the electric light is not used,

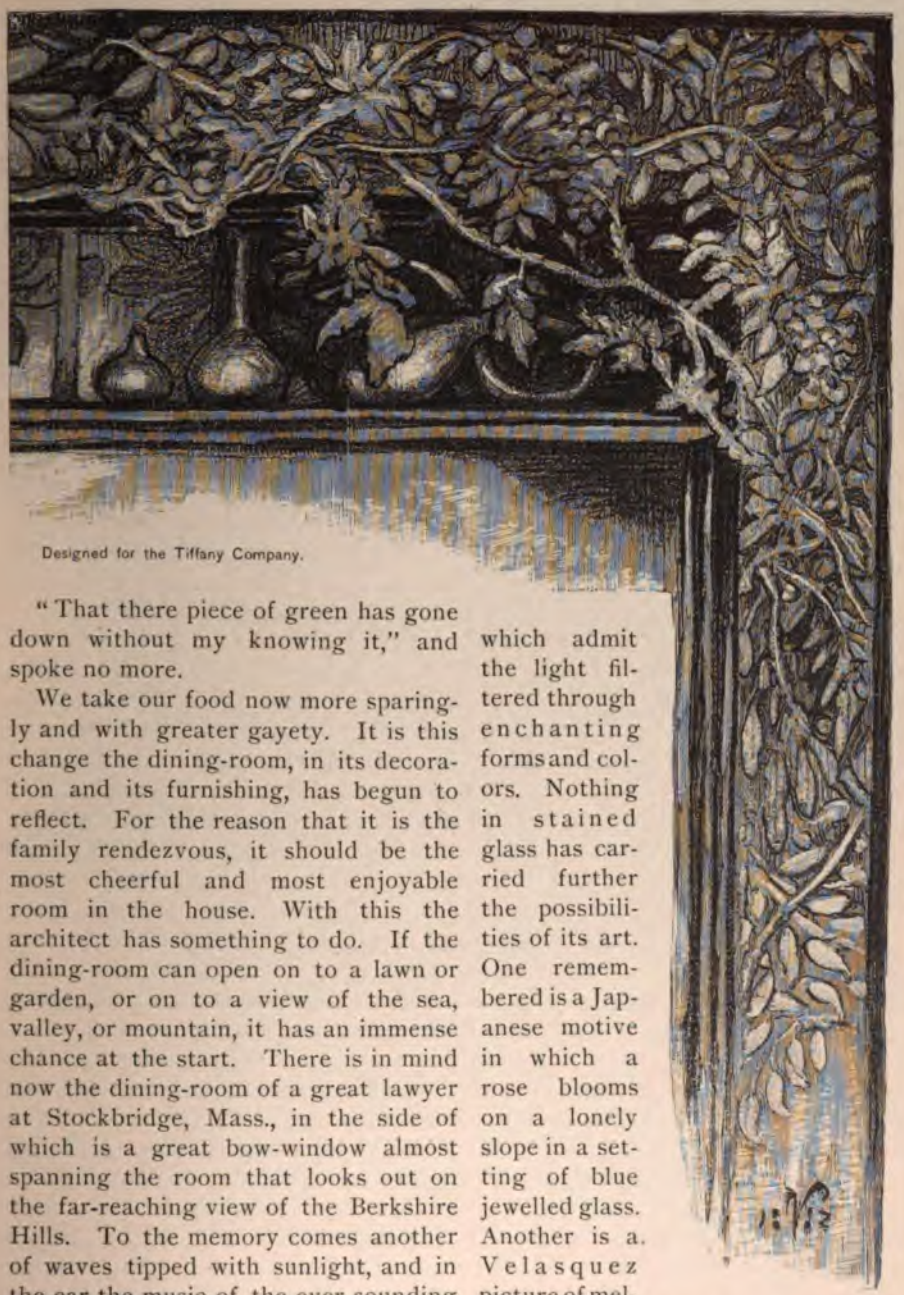


Entrance to a Dining-room.

rooms are lighted from brass sconces in the side panels of the walls, after the fashion of the candles formerly used in the old eighteenth century houses. Diffused lighting is not only more agreeable but more becoming. These are considerations that will always obtain. It is for this reason that lamps are frequently preferred to any other mode of lighting. The beauty of the modern lamp, and the way in which it lends itself to decorative effects, increase its popularity. Its subdued light, however, is too personal and intimate to be adapted to large social needs.

The Dining-room.

The dining-room is the temple of the family. However its members may dispose themselves—so many times a day, like the Jews' yearly journey to Jerusalem, they repair to the dining-room and gather around the table, where the smoke of the food like incense is on the air. It must be admitted that the family temple does not always correspond to its ideal significance. The phrase solid comfort is responsible somewhat for this. By some mental mischance of association it has been allied with ponderous furniture, dark colors, heavy curtains, and a general air of stuffiness. This came about in the days of barons of beef, and the heavy days of wining and dining, of which Thackeray wrote. Course dinners and the Russian method of serving have continued to mitigate the labor of dining. The old man is dead whom his neighbor tried to engage in conversation over his soup. At last he spoke :



Designed for the Tiffany Company.

"That there piece of green has gone down without my knowing it," and spoke no more.

We take our food now more sparingly and with greater gayety. It is this change the dining-room, in its decoration and its furnishing, has begun to reflect. For the reason that it is the family rendezvous, it should be the most cheerful and most enjoyable room in the house. With this the architect has something to do. If the dining-room can open on to a lawn or garden, or on to a view of the sea, valley, or mountain, it has an immense chance at the start. There is in mind now the dining-room of a great lawyer at Stockbridge, Mass., in the side of which is a great bow-window almost spanning the room that looks out on the far-reaching view of the Berkshire Hills. To the memory comes another of waves tipped with sunlight, and in the ear the music of the ever-sounding sea; again, of dinners, with the shadows lengthening on emerald lawns.

But in town it becomes as necessary to shut out unsightly views. For this end are cunningly devised picture windows which admit the light filtered through enchanting forms and colors. Nothing in stained glass has carried further the possibilities of its art. One remembered is a Japanese motive in which a rose blooms on a lonely slope in a setting of blue jewelled glass. Another is a Velasquez picture of melons and pomegranates and grapes. Another a glass globe of gold fish hanging among morning-glories. A fourth is an upstanding growth of purple and yellow flags glowing in the

warm light of an afternoon sun. These picture windows of stained glass, that have become a feature of house decoration, may be introduced elsewhere. But in a town house it is the dining-room that is assigned to the indignity of the rear view, and it is the dining-room that is thus happily indemnified.

It is well that a dining-room should have a dado, with its protecting rail to guard the wall from injury from the dining-room chairs. It is desirable that it should be wainscoted. If the wainscoting be carried up to a wide frieze, making an unbroken line with the sideboard or dresser, the architectural effect is better preserved. The next best arrangement is a wood dado, a field carried up to a frieze two feet deep, always assuming that the ceilings are not low, making still a line with the top of the sideboard, which takes the place of a decorative panel.

The propriety of wood wainscoting appears in a room in which it is desirable that there shall be nothing to absorb the odors of many dinners. It is for this reason that tapestries, stuffs, and heavy curtains are out of place in the dining-room. Whether the wood be mahogany, oak, walnut, cherry, or painted pine, is indifferent. It is, however, important that it should exhibit superior carpentry, not only for the virtue that lies in good workmanship, but that it shall furnish no lodgement to any form of animal life. The amount of labor entailed in city houses, by reason of the prosperous colonies of water-bugs that dwell in the cracks of wainscoting, can scarcely be comprehended by the housewife who is without the modern conveniences,

A Stained Glass Dining-room Window.

as they are sometimes, I fear, misnamed.

In modern houses the sideboard is made to work into the decoration. In this case it is built, as intimated above, with reference to the dado line, that of the frieze, or to lead into the ceiling by a cove, as is done in chimney-pieces. In almost all of the newly built houses and apartments to rent, sideboards are made part of the construction. These, however, are not always marked by that union of simplicity and good sense which one would prefer. Proportion

A Buffet for Old China.

Frieze Designed by Dora Wheeler Keith.

and form on the æsthetic side yield to gewgaws, balustrades, applied ornaments and mirrors, in order to rival the show sideboards of commerce. Carving furnishes receptacles for dirt, and so valuable an adviser as Robert Edis suggests using instead flat polished, painted panels as appropriate ornament. But panels of wood with nature's graining, made lustrous by man, will satisfy the most fastidious eye.

The three color schemes that seem to appeal to the greatest number of people are red and gold, green and blue, yellow and brown. Three dining-rooms thus carried out may be described, and will furnish suggestions at least that may be carried out modified by different opportunities and different needs. The wainscoting may be mahogany, cherry brought by treatment to that richness of tint which makes it one of the most beautiful of woods, or plain pine, painted that polished matte red which is seen in Japanese lacquer. Above this is the gold field, which may be merely the plaster overlaid with gold, left free or stencilled in some all over-design with red, red and gold leather paper, or red and white flock paper. Any one of these forms a fine background for those pictures and ornaments that are considered as appropriately belonging to a dining-room.

The frieze above may be of plain gold with a stencilled design, or applied work in *papier-mâché* tinted in red and gold. If there is no frieze, a deep cornice with flat surfaces leads on to the ceiling in irregular panels of wood edged with moulding; such a cornice seems to frame in the ceiling, which is overlaid perhaps with those light applied decorations that are produced in composition, or with parchment papers which have slight relief.

A suitable frieze for such a room may be described rather from an actual frieze executed by the mistress of the house. This was composed of panels of jute bagging on stretchers. The groundwork was overlaid with gold, and the texture, it may be premised, as seen from the floor, was most admirable. On this gold ground various arrangements of fruits had been laid in with bold broad touch. Over the mantel, for example, the composition was more elaborate. This distinction was effected in those parts of the room that were more prominent. The less important were left with an agreeable blurring of red and gold. It seems that the decorative skill which women in every part of the country have been acquiring might be very usefully put to some such service as this.

A decorative frieze, painted by Dora Wheeler Keith, is given in illustration, although not intending to imply that so elaborate a work could be undertaken except by a thoroughly equipped artist.

If a brown and blue color scheme

A Good Plan for Cut Glass.

should be preferred, an actual dining-room may be described; for it is always more satisfactory to know just what has been done. The walls were wainscoted up to within two feet of the ceiling. The sideboard was built in like an old Dutch dresser, supplied with copper rings, and relieved with blue and white china which formed a fine background in the oak. The fireplace was made into a fine panel with an ingle nook on each side where two

small narrow windows looked out upon a beautiful view of a bay. Above the wainscoting, what would have been a frieze rail, was a shelf which held jugs, platters, and all sorts of curious pieces, for large pictures, but here and there were small works, for the most part Dutch pictures of eating and drinking, fitting into the panes of the wainscoting. There were other sorts of decoration, however, in the ornamental copper hinges of the doors, in the copper sconces which served for the gas, and the hanging lamp over the round oak table with its cover of blue velours. The tall chairs were of oak with brown leather seats, and there were besides two bronze-tinted, low wicker chairs. The window-seat had cushions of blue velours and blue and white velveteen. Nor must be forgotten the Delft window-pots with flowers on the window-shelf.

Chair Designed by Dora Wheeler Keith.

As to color it should be added that green and gold can be worked into oak which, with one of the new methods of treatment, has a distinctly green tint. A room which, instead of being wainscoted, has a dado of oak can be carried out in green and gold in the same manner as was the red and gold room first described. Again a yellow and brown room may be carried out in walnut and gold. It should be remembered, however, that gold may be translated into yellow cartridge paper, yellow flock papers with a design in brown, for it is the combination of colors we are speaking of, and materials are only the necessary media.

the flotsam and and jetsam of travel, and also of visits to auction-rooms and art sales.

The curtains were of blue velours hanging from oak poles. The floor was of hard wood, partly covered with a larger Eastern rug in tints of blue and brown prevailing.

The oak wainscoting did not allow

A suitable frieze for such a room is ivory-tinted ornament on a gold or yellow ground with the ornament outlined in brown.

The rooms spoken of are all dark rather than light, even though they are above the color key of the old-fashioned dining-rooms with their heavy furniture and heavy overhanging gold cornices, oppressive chandeliers, and involved lambrequins. But let us suggest something still lighter, more cheerful, a room that shall hint at a nearness to trees putting forth their leafage, the tender budding of rose-bushes, and the thrusting forth of green trees from the brown earth. Such a dining-room is only possible in the country or in those gracious towns which permit of surrounding grounds. The room is wainscoted in plain pine. This is covered with several coats of enamel paint, highly polished and of that peculiar tint of green which mingles well with blue. All of the woodwork should be of the same tint. If there is a dado instead of a wainscoting, the wall above is painted a paler tint of green up to the cornice, and the ceiling lightly ornamented in cream and traversed by cross mouldings of pale green dividing it into square panels. Instead of painting the field it is papered in pale green cartridge paper, or a flock paper in a blue and green design. Above the doors and the mantel-breast are shelves for china, blue and white, and celadon or pale Moorish iridescent plaques.

The floor is painted a deeper tinted green, with a large square rug in which tints of green and blue predominate. The draperies are both blue and green, preserving the proper balance of color. The dining-room chairs are of oak or with wooden frames painted green with rush-plaited seats. Let it be here said that unless dining-room chairs have leather seats, there is nothing more suitable than rush seats. Velvet, and mohair plush, tapestry and India saddlebags all catch the clothes disagreeably, and are hospitable to dust. The ornaments for such a room are old engravings and Bartolozzi prints.

Accenting tints of color may be freely introduced. This can be done not only in the china, and by vases of vividly tinted flowers, but by Chippendale sideboard, and slender-legged mahogany chairs, by a red brick fire-back, and hearth with its dog-grate slightly mounted, brass fire-arms, and when the days are chill, although the windows be open, by the leaping flame. The furniture of such a room must be delicate in form. Delicacy, however,

"The porringers that in a row
Hung high and made a glittering show."

is not incompatible with an air of solidity and comfort, as the spindles of our Colonial furniture still show.

To speak still further of the furnishing of the dining-room. Sideboards, dressers, and buffets, of common woods painted in flat tints of red and green, when not of woods of beautiful grain, are preferable to the structures which are prepared in cheap forms and with cheap ornamentation. To such sideboards—even of the costlier sort—far preferable is the buffet or dresser with its necessary drawers for table linen, cutlery and silver, its cellaret and flanking cupboards for glass and china, its flat top for silver and glass, and two shelves for ornamental pieces. In any case a serving-table, with its trim lower shelf, is a valuable additional piece of furniture. An essential and at the same time decorative object is the screen which hides the pantry door. This must be considered with reference to the general tone of the room. On general principles screens covered with old Spanish leather are preferred.

A Pretty Side-light.

We have spoken only of the furniture that pertains to the dining-room proper. But we are not always in haste to tear ourselves from the dining-room. There should be at least two easy chairs. For these there is nothing more desirable than low wicker arm-chairs with separate cushions. There should be a shelf for books. Frequently the dining-room panelling is varied to make these shelves and closed drawers for papers, engravings, and sewing or knitting. At the end of the book-shelves there should be a bracket for a lamp or on which to swing a bulb of electric light. For it must be borne in mind how simplified life becomes when the thing we want is at hand. It is for this reason there should always be conveniences for writing in order that a note requiring an answer or to be handed to the outgoing member of the family to post may be written then and there. A place for this purpose may be introduced into the panelling with a lid that lets down to make a writing-table; or, a small table may be arranged for this service.

A Suggestive Corner.

A City Dining-room, lighted from above.

There remains to speak of the lighting. The electric light has introduced many possibilities in the way of lighting. One is from ornamental bosses in a panelled ceiling or concealed in the ornamentation of the cornice. What are now known as banquet lamps are used on all state occasions, as when of silver or Dresden china they contribute to the table ornamentation. Candles are of course in great demand. And at the outset, in their pretty sticks and bordered with flower-shades and other devices, are certainly attractive. It is a fortunate guest or hostess, however, who has escaped some contretemps. The shades with their patent fastenings are expected to follow the fortunes of the candle. It is rarely that they do not topple over, set fire to the shades, or by some mischance do not interrupt the conversation and the progress of the dinner. The low hanging centre lamp is the most convenient form of lighting. This should be low enough and discreetly veiled so as not to cast the light directly on the faces of those at table, yet not so low as to hide the faces from one another of those on the opposite sides of the tables. The interference of a lamp, a tall épergne or floral structure, reared in the middle of the table, may interfere with the success of an otherwise perfectly ordered dinner.

Something must be said of the small city dining-rooms in which every inch of space must be utilized. Two delightful instances are in mind. Both of these rooms were in city houses built out as extensions. Each was surrounded by brick and mortar and the neighbors' windows. The light from heaven was deemed more desirable. Neither had any side windows, but each had a skylight. One skylight was oblong and filled with amber glass and blue. At night the electric light was above the glass and the shower of tints was delightful. The illustration of this dining-room does not give the vista which it concludes. This is found in another illustration by a happy conjunction of mirrors and plate-glass, giving a sense of air and space as well as of beauty to a cramped city house. The mantel-piece fronts the door, which is the transformed bay-window of the

drawing-room. The wainscoting is mahogany, and the walls above to the gilt-lined cove are covered with blue silk plush. This cove, with flowing or-

A Chinese Cabinet.

nament, leads into the gilt-lined ceiling. The cupboard, with its broad tracery, shows the china within. The graceful mahogany sideboard, the brass-mounted cabinet for glass are indicated. Another cabinet hung with spoons, each of which is a curiosity, does not appear. The butler's pantry is at the left of the mantel. The opportunity must be taken here to state that winding stairs from this leads up to a tiny laundry above, and the dining-room roof serves for drying the clothes.

The second room was too small for fireplace or buffet. Stained glass panels made a frieze and admitted the light. The ceiling was painted to indicate a flower-wreathed arbor. Hanging glass cabinets held the silver and glass, and another open cabinet held the plates and saucers in standing rows, the cups dangled from brass hooks.

The Library or Living-room.

The library is a convenient term, and has a varied significance. It may be a family room, a working room, as well as a depository for books, as formal and dignified in this office as the drawing-room, the antithesis of which it is, is light and graceful.

Which of these purposes the library is to fulfil should be first specifically determined, instead of equipping it according to some general principle pertaining to libraries.

There are relatively few homes in which the library is one of the rooms of state. In those, however, the sumptuousness of the bookcases of ebony, panels of lacquer and bronze, rich inlays of wood and pearl, fit almost to be enshrined in museums, make the depositories of costly bindings, first editions, precious antiques, rare etchings, collections of mezzotints, and line engravings, a distinctive feature of the palaces which have been recently reared as American homes.

Tempting as it is to describe some of these as illustrating luxury and resources of decoration rarely before reached, these are not the libraries that concern most people and are adapted to our needs. The requirements of a library in a formal sense may be considered almost canonical. It is reposeful and dignified in color. The bookcases make the wainscoting. The wood is dark—mahogany, cherry, old oak, redwood, ebony or ebonized. The shelves are adapted to their

Library Window, designed by F. S. Church.

contents. They are arranged for books of different sizes. These are broken by receptacles for some special object. Here is a glass-enclosed cabinet for

Types of Chairs.

some curiosities of art or antiques. The shelves give place to drawers for engravings, etchings, manuscripts. Papers and pamphlets are screened by curtains. The dimensions of the shelves are all made with a certain balance and proportion. Their outline is irregular. In some appropriate place, as in the centre of the wall, it rises into the dignity of a panel. The top is utilized for vases, busts, statuettes, and objects of art.

The field above is covered with reference to the wood used. Ebony suggests gold, or gold mingled with red; oak intimates green or blue; walnut, red or brown. When stuffs are used, velours is suitable, and equally so a new cotton canvas in tints of tan and olive brocaded with color and of appropriately heavy texture. In using stuffs, however—and this applies to any other room—avoid wool fabrics, which offer a temptation that moths, being frivolous creatures, cannot resist.

The frieze, if there be one, is usually made to indicate directly or by implication the dignity and scholarship that is supposed to inhere in the library. Etruscan, Greek, and Egyptian processions in flat primitive tints make suitable frieze decorations. One library distinguished for its Americana had a frieze of American Indians hunting, fishing, dancing, at play, battle-equipped. Another of historical importance had reproduced in paint the triumphs of William the Conqueror, depicted by the needle of Matilda of Flanders. The trade-marks of the famous old book men, the Elzevirs, Groliers, and their brothers, have an appropriate place in a library frieze. Latin legends, apothegms from great men, verses from the poets, are frequently introduced with appropriate ornaments. The ceiling is panelled in wood or with cross beams enclosing recessed squares filled with leather, parchment paper, or composition with ornament or in relief. It is tinted and stencilled with the ornament belonging to the style to which the room conforms. One ceiling, re-

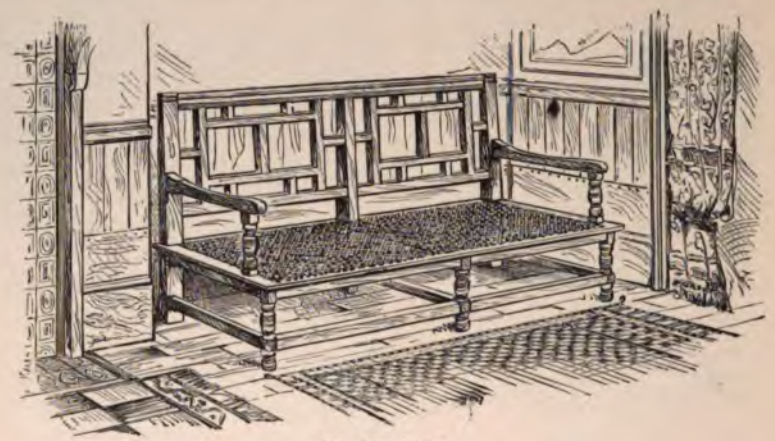
Made for Comfort.

called, disclosed the signs of the Zodiac—a curious fancy.

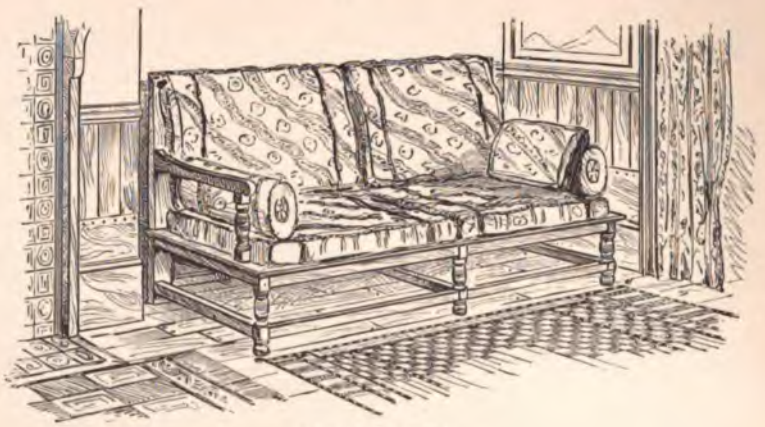
The mantel panel, including the fireplace of the library, is its most impor-

tant decoration. With the discoveries of so many varieties of American marble, and with the invention of so many compositions resembling marble, together with tiles and mosaics, there is no scheme of color that cannot be carried out. Fire-facings of these and columns supporting mantels of wood make the most imposing mantel. In one library the mantel shelf was upheld by two types of warriors carved in wood. By touching a spring, the figures opened and disclosed a baize-lined enclosure for guns and sporting implements.

The mantel serves to assist the purposes of the library. At each side are shelves for books, while recesses also provide for hospitality. Here are enclosures for pipes and tobacco, and whatever entertainment the taste of the master and guest suggests. A well-remembered library had an oak locker set in among the shelves. This had ornamental copper hinges, and was studded with small copper nails in an indefinite sort of design, that, as the light caught the metal, gave an iridescent sort of play of color to the wood. On the other side of the mantel was a



The Bare Settee.



And the Cushioned.

baize-lined case for guns and fishing-rods.

The library table should be large, low, with large, steady legs. If it has some shelves beneath or drawers at the side, these are appreciated. A suitable design will be easily found. Carving is not desirable, since it invites dust. The table does not enable one to dispense with a desk. Colonial and Empire desks have been in demand. One with a rolling top is, however, preferable. A busy man does not want to put his papers away every time he leaves a room, in the fear of a housemaid intent on putting to rights.

The library chairs should be broad, easy, and low. Leather suggests itself as the most suitable covering. Velveteen is not inappropriate. There should also be a lounge—a strong, masculine, leather-covered lounge; even men do not find a silken cushion or two amiss.

The library, however, as it concerns most of us, is not this dignified, serious room to which occasionally one withdraws, but a cheerful, attractive place, which constantly invites. In many houses it is the room in which the family, surrounded by the silent companions stationed along the wall, delights to unite. In old-fashioned houses what used to be known as the back parlor becomes the library. Here the more intimate friends of the household are received. The connection between the two rooms suggests a slight correspondence, and the library in consequence, while still disdaining what it would deem the frivolity of the drawing-room, has become itself lighter and less serious in character.

The wood is perhaps oak, butternut, ash, at least one of the lightest tinted woods which do not show dust. The shelves are low and arranged with a view to their contents as described above. Rooms that have been remodelled into libraries frequently suggest interesting details.

Too much consideration cannot be given to arranging the subdivision of space in the book-shelves, that no space may be wasted. Books, unless very precious, are no longer encased in glass. Occasionally thin silk curtains are suspended from brass rods. But these are not desired, except perhaps to screen away unsightly paper-covered books and newspapers. The chief thing in fitting up a library is to leave the least accommodation for dust.

An appropriate illustration for a home-like library mantel is given. This may often be arranged when the house is built, by surrounding the fireplace with shelves for books, and forming a part of the mantel itself as in the drawing given. Here are books, recesses for china, and receptacles for the conveniences of living and within reach of the hand. The mantel is faced with greenish-gray tiles, and the hearth is mosaic. The fire-arms are brass. To the city-born, the open fireplace and burning logs are among the luxuries of life. In any case, the wide mouth with its fire-back, whether of beaten brass and iron, or of bricks, glass, or tiles, is built so as to hold a portable grate; this in summer is removed. It always pleases the fancy to insert some appropriate panel in the mantel-breast, or above whatever shelving makes a part of the mantel. Plaster reliefs of classic subjects, "The Education of the Young Augustus," for example, tinted as old ivory, gilded, bronzed, or treated in some manner so as to go in with the general tone of the room, is the simplest and least expensive decoration. A favorite picture, portrait, or the wisdom of some sage, put into decorative form, is appropriate. One such, remembered from President Lincoln, was, "Do all the good you can and say nothing about it." Bacon, of course, is a treasure-

"When the books form a part of the mantel itself."

house for decorative legends suitable for a library.

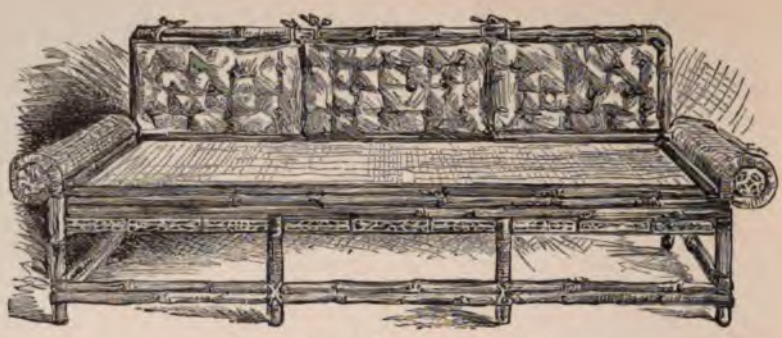
As a living-room as well as library, it is proper to bring into it favorite works and objects of art; china, bronzes, and busts to assist in making the room agreeable for its various ends. Nor should be forgotten a place for a palm, a bit of green that shall bring a note of vivid color to the room.

A recent writer has said that there is more comfort in an English home, because designed for the convenience of men, than in an American home, which

is intended for the convenience of women. We may admit that while the American man is addicted to business, the woman does make larger use of the home. This, of course, tends to subordinate it to her needs. Since the reign of clubs began she is apt to frequent the library more than the man of the house. Her presence there is responsible for its lighter and more varied aspect. The modern library frequently resembles much more nearly the English woman's morning-room. This is a sunny place, decidedly feminine in aspect, to which the mistress repairs to look over her accounts, write her letters, do the committee work, and get up the reports of the philanthropies of which she is chair-woman, and write her club papers. There is no more attractive spot in the house. Flowers bloom on the wide window-sill, the recess encloses a comfortable window-seat with cushions. Below are lockers or drawers in which to put things. Near the recess is the pretty desk, we shall hope with a rolling cover. To this need Empire, Marie Antoinette, Sheraton, and Chippendale have all yielded, so we have desks of lustrous woods, brass-mounted, with garlanded appliqués, porcelain panels, and vernis Martin, ormolu, and with rolling tops made in the last quarter of the nineteenth century.

Low Bookcases Around the Room.

The desk is drawn up to receive the light from behind and not too far from the blazing grate. Near by is a whirligig rack for the books wanted at hand. At one side is the waste-paper basket · and one should have always in readiness paper, envelopes, stamps, blotting-paper, the best of pens, and the most fluid of inks The bookcases are a structural part of the room, with their contents easy of access.



"A long lounge within easy range of the fire."

The library table is low, the chairs easy and comfortable, a lounge, and always a lounge, within easy range of light and fire. We have so far emancipated ourselves from the tyranny of a noun, that into such a room a woman may bring whatever pertains to her personal need. Here she brings her favorite works of art and pieces of bric-à-brac. Here is a glass-enshrined

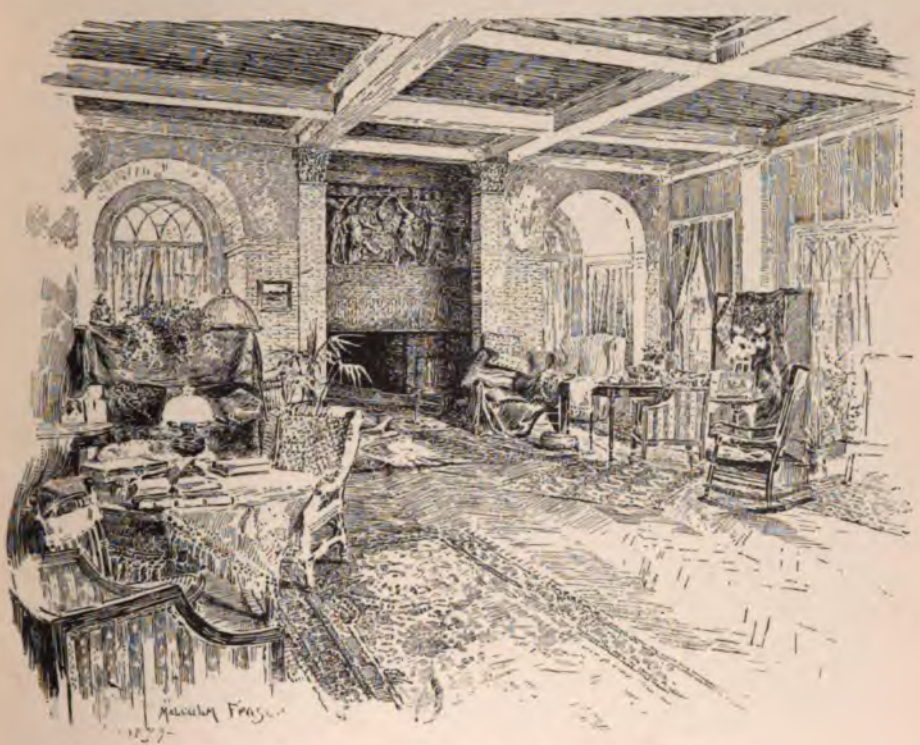
The Shelf Arrangement.

cabinet for china, tea-caddy, cups, a jar of biscuits, that she may refresh herself without interruption in the intervals of work.

The tone of such a room is light. One remembered, that was in feverish duty as a work-room, was dainty enough in coloring for a boudoir. The tint was delicate robin's-egg blue combined with woodwork and shelves of oak. The walls were hung with ingrain paper. The frieze above was festooned with oak garlands in *papier mâché* and gilded. The ceiling was cream, a parchment composition in light relief. The shelves were four feet high, rising into panels with cabinets for china, and enclosures below for papers and magazines. There were shelves for the encyclopædias, the big atlases, and for the small editions of the poets. There was a dingy collection of French novels screened by a velvet curtain to shut off their unseemly appearance. There were oriental jars for pot-pourri and for bon-bons. There was a tall stand with a palm, and window-curtains of bright yellow hanging below transoms of amber glass. The writing-desk was drawn up by the window. It was of oak, brass mounted. The room had electric light and a pear-shaped globe brought out at the end of a cord was suspended from a brass standard. This room, for all its feminine refinement, was a working-room and equipped to the last detail for that purpose. To it, however, all the family were welcome, and the head of the house had a Colonial desk of his own in one corner, which

no profane hand was ever permitted to tidy up.

In country houses where one may be liberal with space, it is becoming more customary to unite the offices of several rooms in one large central apartment occupying the choicest position in the house. This is more practicable in the mantel-breast is broken to receive a group of Luca della Robbia's singing children. The arrangement of the furniture, the convenient low tables, the easy chairs, and the piano is seen. The picture does not include the bookshelves and the conveniences for study that so large a room easily permits.



A Generous Living-room in a Country House. Designed by Samuel How.

the country, where the demands of no sort are so frequent as in town. An example of such a room is given. It serves as music-room, library, for the entertainment of the family, and the reception of guests. The floor is of hard wood in the herring-bone pattern we have got from France. The ceiling is traversed by heavy cross-beams. The feature of the room is the mantel and fireplace panel. This is nearly fifteen feet in breadth. The fireplace in the centre is flanked by brick pillars, and

The Man's Den.

The man of business does not pose as a studious recluse who requires a library to himself. He is quite content if the mistress gives him a corner for his desk. Business he transacts at his office; for the papers to be referred to at home there is comparatively small accommodation needed. But his den—that is another matter. It is a place where he owes no consideration to anybody. A brain-weary man at full

length on a lounge in a smoking-jacket, is not bound to disturb himself when his sanctuary is invaded. It is perhaps this fact which endears the den to him, and makes him so willingly relinquish the library.

While the den expresses his personal tastes as he could not express them elsewhere, its furnishing is pertinently introduced here, inasmuch as the wife of his bosom, and the daughters of his breast, are most apt to be his purchasing agents, and to carry out for him his tastes; his feminine friends to consider the den in making him gifts, as he to consider the furnishing of their toilet-tables. The most simply furnished den I know is a hall-room with a leather-covered lounge, an old-fashioned mahogany bureau whose top serves as a buffet, a pipe-rack, a table at the head of the lounge with a smoking set, and some hanging shelves filled with yellow paper-covered novels.

The most magnificent den is panelled with old Moorish tiles, has a domed ceiling with indented arches, low divans, silken pillows, and every temptation to sit cross-legged and dream the hours away in smoke. The den of an athlete is pretty apt to look like a prize-fighter's den, with boxing-gloves, the armament of a fencer, tennis rackets, rifles, pistols, and crossed swords. These are grouped on the walls as panels, and make effective ornamentation on ingrain paper or some neutral tint.

A most interesting den is that of a mighty hunter; it is the sloping-roofed

A Fine Place to Work.

garret of a Philadelphia house. It is lined with cedar slabs, unpainted, a dado is of unbarked young cedars, and the fireplace of rough, unhewn blocks of gneiss. The rafters are exposed and the beams are hung with skins and Indian blankets. The table is a cedar slab mounted on unbarked cedar legs. The chairs are rude in form and workmanship, but are made easy with the skins of buffalo and bear. The adornments of the room are the antlers of moose, elk, and deer, the horns of buffalo, and the huntsman's arms. One side of the room is hung with engravings. It seems that a man would hardly express himself in any more ideally virile manner than in this room.

All men are not mighty hunters. The point is that whatever may be their tastes, here is the chance for their frank expression. One man is a musician, and his walls are hung with the most curious assortment of musical instruments. Another has sporting tastes, and old English prints of hunting and racing scenes, famous matches, and the like glorify the walls.

Fireplace from a Dutch Studio.

Benares brass, Japanese masks, pieces of armor, curious old weapons, Spanish pottery, old Delft, pewter mugs, old German pieces of pottery ornamented with convivial scenes, go with such rooms. Other sorts of decoration are comparatively unimportant.

The Feminine Den.

The indifference of people out of town to the advantages of situation is surprising to people who spend their lives in city blocks. The points of the compass do not always have the meaning they should bear in the country. I have seen stately houses built in the country with scarcely a window toward the eastern sun, and living-rooms bravely breasting the north and west winds. And the owners were altogether unconscious that they had thrown away what other people would pay dear to secure.

On the other hand, people who live in detached houses have no idea how city people manœuvre for light and air. Money can't give a city man the sun on all sides of his house. The ingenuity with which architects make niches, and break up walls to get little openings into which the sun may peep for a few hours a day, is pathetic. The sky in town is a coveted sight. How few of us ever see more than a narrow

strip, and that at the risk of an aching neck. The wonderful pageant of the heavens is almost effaced through the tyranny of bricks and mortar. How tired nerves sigh for the sky's reposeful depths, to know of a house, retained in the march of progress up-town, because from an invalid's couch could be seen a church's slender spire, its circling birds, and the wide canopy of the sky.

The introduction of the elevator into private houses has revolutionized the top floor. From being an unknown aërial region, it is now the most exclusive part of the house. The mistress has entered it and shut the door. Guests who visit the drawing-room may never be considered worthy to be received on the top floor. A visit there is a seal of intimacy; it implies a number of qualities, of being what Doctor Johnson calls a "clubable fellow," of the other sex.

To be more specific, the demands of social life are now so complex that a woman requires some place where she can go and pull herself together, where she can shut out the distractions of the household, where the sound of the door-bell cannot reach her, where her attention is not diverted by the movements of servants, the opening and shutting of doors. It is such a retreat that the upper floor gives her. There she can repair in the morning in négligé, plan the day's campaign, and map out the household operations. Every woman knows that a half-hour's uninterrupted thought is worth more than

"Here she can shut out the distractions of the household."

a half-day's interrupted efforts at thinking. There she can lie on a couch in the blazing sunshine; she can toss a book on the floor and let it lie, and, unabashed, can enjoy the fascinating confusion of things out of place.

There she can take her grief and there her joys, too sacred to be submitted to other eyes. Here she can receive confidences and extend sympathy. In brief, it is a place where one can be oneself alone or in company; but where no one can enter unasked, not even the husband of one's bosom, nor the babes about the knee on the lower floor.

Several rooms of this sort may be described. They belong to modern women who can surround themselves with every luxury, but it must be remembered that the luxury is an incident, not an essential, of the rooms and the service they render. One room overlooks a city square. The three windows are united by a long divan nearly the height of the window-sill, and so wide that the owner, an invalid, can lie at ease propped up by cushions, before her the loveliness of the park, her nearest neighbors the birds in the tree-tops, and bathe in the sunshine that all day floods the room.

The hard-wood floor is strewn with rugs, the walls are wainscoted to a man's height, and the ceiling panelled in American butternut polished like satin. There is but little elaboration. The panels have only slight relief, and the carving is scarcely more than an accent. The oval space between the two is hung with raw silk. Large vases hold exotics from her greenhouse, for the light and sunny warmth makes it an admirable adjunct to the greenhouse. Here, too, she brings those works of art to enjoy silently, and which, in her invalidism, are companions and friends.

Books and knick-knacks close at hand.

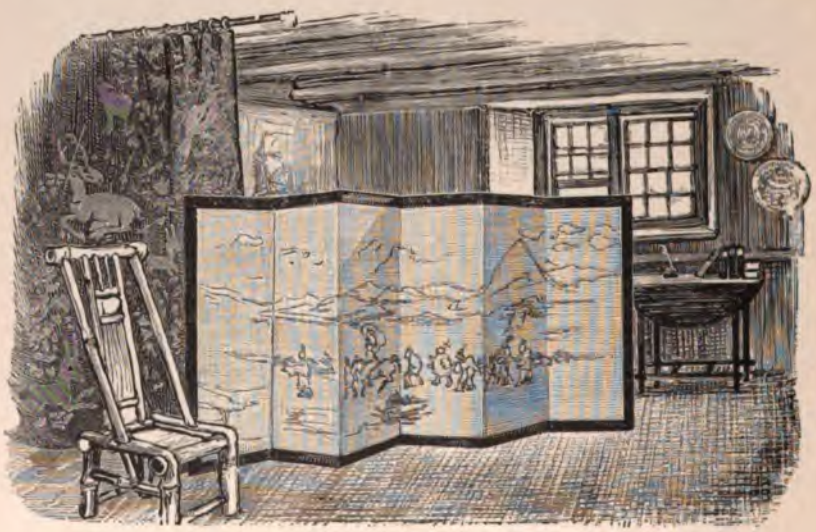
Another room, also overlooking a park, is the width of the house. The three windows are recessed and connected by divans. The opposite side of the room has an oval sweep. This is managed by the wainscoting, which is of French walnut. This wainscoting is in fact a series of closets which women with a mind for closets—and what woman has not—would find worthy

their most eloquent and expressive adjectives.

The wainscoting is built out from the wall; its recessed space is then subdivided into a buffet for the hospitalities of the place, enclosures for precious things. Now and then it is broken into niches. These hold a vase of flowers, objects of art, or shelves for companionable books. Above the wainscoting the plaster is stained and makes a frieze. Against this, with the top of the wainscoting as a shelf which holds rare plates, are various trophies of travel. Into such a room a woman carries her individuality. It is not complete without her personal impress.

Another room dedicated to hours of familiar ease is wainscoted in pine in small squares, and painted Tuscan red brought to an egg-shell gloss. The mantel is copied from that at Haddon Hall, overhanging fire-facings of Carlisle stone, and panelled and painted like the wainscoting. The ceiling has cross-beams of red enclosing recessed squares of gold. The character and disposition of the room is disclosed in its furniture. It contains nothing but divans, ottomans, cushions, and low tables. It is called the "Lolling Room." It is here, however, that feminine committee meetings are held, when sometimes the aspect of the room is bracing indeed.

The value of retirement, a healthful influence in itself, as well as affording an opportunity for individual expression, is considered among the educational influences of the day.



A Studio Den.

There are mothers who make a point of giving to their young daughters some such sanctum, on the top floor. For this the elevator is not necessary, for the legs are young and active. A room, now the property of a young girl, is the hall-room on the top floor. Here are her books and everything that is most dear to her. Around the room is a frieze of photographs of Raphael's "Hours," broken on one side by Giotto's head of Dante, on the other by that quaint fantasy by Church, a mummy smelling a rose. In the window is a window-seat, and beneath a locker for further treasures. To insure

her greatest privacy, the lower half of the window is stained glass illumining the prosaic aspect of the street.

Here her reading is practically unrestricted. Her taste in photographs inclines to royalty, and she enjoys in private the company of the most interesting of the crowned heads.

Here this young girl reigns supreme. Sometimes she receives visits from the other members of the family. But due notice is always given that no undue liberty may be taken of her privacy.

In such a room a girl's individuality develops. If there are any warning signs, they will eventually appear more openly, and in time for check or reproof. They will appear, moreover, under the parental roof.

The Billiard-room.

In city houses billiard-rooms used to be in the basement, but, as other rooms, they are tending upward. Men, it seems, will go up-stairs to play billiards, when they won't go down-stairs. In the basement they are too near the servants, whose ears are preternaturally acute. Up-stairs there is greater freedom for conversation. Men who have sons find that if there is a nice, well-equipped billiard-room near the roof with light, air, unrestricted vision, adequate privacy, and satisfactory means of refreshment, that their sons, after business hours, are much more apt to come home and bring their friends with them and play until dinner, than go to their clubs. Wealth and discriminating architects have produced some marvellous billiard-rooms. Without dwelling on one man's Moorish room painted in old Moorish tiles brought from Spain, and on another's Japanese room, with its lacquered table adorned with Japanese dragons in brass, we may learn from these the best essential details and get suggestions for appropriate decoration.

The essentials of a billiard-room are few, but imperative. There must be plenty of clear space around the tables. The walls should be such that cues carelessly handled cannot harm them. There should be no projections to imperil the arms and shoulders of enthusiastic players. There should be raised seats conveniently out of the way for on-lookers. In some billiard-rooms the table itself is raised, with room, of course, for the players. This does not seem to be advisable; in the excitement of a game it is possible for a man to take an unlucky back step and lose his equanimity, if nothing more. There should also be a recess for cues and other things. The perfect billiard-room contains no non-essentials.

One billiard-room recalled is literally a mahogany box. Within the room proper this is constructed like cabinet-work, and could be removed at any time. The niches for cues, the closets for refreshments and cigars, etc., are all enclosed. The seats for spectators even are recessed in a bay. The object of this is that there should be no projections to interfere with the game. The billiard-room is usually lighted by a shaded corona light, hung directly over the table to throw all its light below, yet shade the eyes of the players and spectators.

The decorations should be appropriately virile. Oak and green, or red with dark woods are the usual tints. Mahogany, redwood, and cherry are suitable woods, or oak and butternut, to be used with green and blue. Matting is admirable to cover the walls, as offering the best resistance to awkward cues. A matting-lined room accompanies plain wood, painted a dull red tint with an egg-shell polish. Such a room should have the ceiling panelled with bamboo strips in the ir-

regular divisions seen in Japanese cabinets.

One of the handsomest billiard-rooms in a country villa is in oak, with oak-studded ceiling. The walls are covered with brown calf-skin fastened in place with brass nails. The soft-brown hue of the tanned hide is one of the most agreeable tints that nature and man have combined to produce. It carries with it such a pleasant suggestion of strength, endurance, and indifference to hard knocks. It complements those things that one likes to think of men, and is therefore appropriately used in men's rooms and belongings.

A matting-lined room is also well accompanied by oak. The matting may be used as wainscoting, carried up to a deep frieze. The frieze may be green or blue, suitable tints being found in ingrain papers. These are, however, better obtained by painting the plastered walls, and ornamenting, if desired, with stencil forms in gold.

A billiard-table, like a piano, is in form a thing to be endured when it cannot be alleviated. Certain conditions are inevitable. It must have dimensions four and a half by nine feet, or five by ten feet. It must have strong supports. For years it was accordingly strong, but clumsy. Now it is strong, but less aggressive. Architects have wrestled with it, and accordingly brought it into subjection. Where particular attention is given in carving, the legs receive it. The table is of the wood of the room, and the blue, red, or green of the cloth matches that of the coloring of the room, or to this the room conforms. One gay-minded and strong-eyed player has a bright-yellow cloth cover, yellow pockets, and brass covers to the pockets.

White and gold billiard-tables have been made as special orders and dainty enough for a boudoir.

Not a great deal of attention is given to handsome billiard cues. Length, height, and balance are in these the important considerations. The wood proper is ash, finished with leather tips which are made by French peasants. Each cue is, or should be, constructed so that it will balance in the middle when placed across the finger. For this reason the end of the handle is usually of lighter wood. And here some ornamentation is given.

There remains to say that the shades of billiard-room windows should be arranged to let the light in from above. The coverings of the seats should be of leather or rush plaited. Pottery and pewter, the silver and glass of the billiard-room cupboard, should reflect hardy masculine tastes.

The Bedroom.

"Nature's kind nurse, gentle Sleep." To what other friend is the world so constant? With her a third of life is passed. "The bed is the sweetest retreat known to man." There is a sense of defence from assaults from the world without, from foes within, in the reposeful depths of a comfortable bed, that makes peace of conscience seem almost cold and unsatisfying. Its hospitality softens illness. There are few people who cannot, among their best-remembered pleasures, recall the delights of convalescence from downy pillows, the cheerful fire crackling on the hearth, the silent presence of the best loved, and the flowers and fruits of unseen friends.

The room in which the bed is enthroned cannot fail of importance. It should be light, airy, and sunny. In the country all these it may be; in town these attributes, like everything else, are a matter of compromise. The bedroom may at least be cheerful in color. The day of ponderous

furniture and the stately bed with its enveloping curtains has gone. To the recognition of the microbe we owe much! With the advent of the bacilli we have come into grateful changes. The chief considerations of a bedroom are that it should not harbor dust, nor absorb impurities, and that it should be well ventilated. The floors should be of hardwood and waxed, or, having the seams filled, be painted and shellacked. Wherever else carpets may be laid, they have no place in a bedroom. The French lay a rug before the bed, and perhaps others before the washstand and toilet-table. We have not accustomed ourselves to an aspect so barren as a French bedroom, and insist at least on a central floor-covering. This should not extend within two feet of the surbase. Whether this floor-covering be an ingrain rug, an art square, or a Brussels rug, home-manufactured with a border, it should be of some pleasant, indefinite, all-over designs, for reasons which will appear when we come to talk of wall-covering. For these reasons it is always easy to recommend rugs as widely diverse as those we get from the far East and the pleasant Canadian rug carpets with their mixed bright-colored hues.

A dado is by no means essential in a bedroom; the dado line, in fact, is apt to cut unpleasantly the usual furniture of a bedroom. Where a dado is desired, its purpose is admirably served by fine close Japanese matting. All physicians strongly advise against wall-papers in bedrooms. These, they say, harbor disease; and they are able to back up their opinions with specific instances of otherwise unaccountable outbreaks of contagion. That wall-paper harbors insect life most women can testify out of their own experience. The doctor advises that bedroom walls be painted. The ornamentation can be given by stencilling some all-over design in distemper. But whatever wall-covering is used, the design is a matter for serious consideration. Possible illness must be taken into account. Everyone can, perhaps, recall the restlessness with which a fevered brain will torment itself over set patterns, unreasonable designs, and impossible flowers in wall-papers. A design, on the other hand, that does not challenge attention is restful and soothing. If the wall surface is left plain, a frieze may be stencilled. The height of the room would determine this matter. In the bedrooms of some of the country houses built of late the wall surface is the same from floor to ceiling, and a stencilled border is laid on the ceiling next the wall line.

The feeling of women, however, is for a wall-covering. The plastered surface seems to them cold, as it is to the touch. Their fondness is for stuffs. The advantage of stuffs is not only in the sense of warmth they give, but that they can be removed, and, if necessary, washed. Chintz-hung rooms, with chair-coverings and curtains of the same material, appeal to the feminine sense. Unless a bedroom is unusually high, or especially imposing, a capable woman with a workman of ordinary skill can hang and remove these stuff wall-coverings, inasmuch as the more simply they are put on the better. One of the prettiest bedrooms recalled is hung in creamy white cotton, costing five cents a yard. This extends to a frieze of blue and white Japanese cotton. The corners are fastened down, and the frieze line is defined by checked galloon in blue and white.

Another small bedroom is hung with the same cotton, and the frieze is pink silkoline with a design of apple-blossoms. These wall-coverings were put up by an ordinary workman. In a year they will doubtless be removed for

something else, but their cheapness and the ease with which this can be done make the transaction of but little consequence.

For these simple materials, people of larger means may exchange Louis XVI. chintzes, or even rose satin brocades in the hands of an upholsterer. For, as we know, while expense and costly fabrics are not essential to artistic and comfortable homes, they are not for that reason barred out. It does not seem wise to cover the walls with any fabric that we would not care or could not afford to remove, if an exigency should arise.

The color of a bedroom depends, as the treatment of the other rooms, on the exposure. A north light suggests warm tints, a south light cool tints. An elderly person's room intimates the propriety of sobriety and fulness of tint. A young person's room of more light and cheerful colors. Robin's-egg blue, pink, sage-green, or celadon-yellow are all desirable tints for younger people. The precise tint, however, is apt to be chosen, as was the milkmaid's green dress, with reference to the complexion. There is no more excellent reason, since it is here that those grave and important questions of the appearance are settled before going down-stairs. If her curtains assist a woman to look her best, she leaves the room on good terms with herself. Such contentment is, as everyone knows, itself a beautifier.

As to the management of schemes of color, there is little to be said that is not said elsewhere. It does not seem well to insist on any one tint doing more than give the prevailing line to the room. Eclecticism is as desirable here as elsewhere. The importance of harmonizing tints is quite as essential. This is done, as has been said before, by preserving the same degree of intensity. Simplicity is especially valuable in bedrooms, and simplicity is as compatible with luxury as with economy. A bedroom is not an asylum for bric-à-brac, nor a museum, nor a place for stuffy draperies. It has its own place and its own furniture and decorations. These are not to be confounded with that of any other room.

The Dressing-table.

First, as to the bed, which is supreme.

Notwithstanding the structures, architecturally imposing and beautifully simple, that the best designers and the largest manufacturers have undertaken to supply to the American people, none of these compare, from every point of view, with the metal bed. The brass bedstead is preferred to any other. There is every reason for this. It is pretty, cheerful, simple or ornate, as one may desire, and easy to care for. Than these, the iron beds are only less desirable. To our grandmothers, with their draped high posters, and their box mattresses, always a source of anxiety and care, our metal beds and woven wire springs, would seem to have lightened the household burden of half its weight. The iron beds have their advantage over the brass, inasmuch as they can be painted to conform with the tint of the room. In some of the most superb of the new country villas these country beds, painted pink, blue, white, yellow, with several coats of enamel paint, as the color of the room prescribes, are regarded as valuable adjuncts to the decoration of the room.

Some beautiful beds of wrought iron in intricate floral design have been seen. Two were antiques. They had high head-pieces and foot-pieces, and they were filled in with flowers and scroll-work. The design of one was Dutch with large tulips in full bloom, and these and their leaves painted in the varied tints of nature. This bed, of course, gave a key to the decoration of the room. The curtains and upholstery were in old flowered chintz, and the furniture was of old Dutch marquetry. The wall surface, however, to give relief to all this ornament, was painted a cream-red tint to the frieze, which was made of a half-breadth of the flowered chintz.

The second bed was a Persian design, which was also painted in colors. The walls here had a matting dado; and the surface above was panelled in Indian cotton handkerchiefs, which were about four feet square, if not larger. These were cut and adjusted to fit the various spaces. The curtains were of Indian cotton hanging from poles with soft-toned white curtains beneath. Too much praise cannot be said for these Indian cottons, both in color and design. Those accustomed to our more mechanical textures and ornament might find the texture objectionably coarse and the workmanship rude. It would be a pity to be prejudiced by such objections. In time the individual charm of workmanship, color, and ornament would be sensibly felt. From experience I may say that a set of Indian white and red portières were used for several years and grew in charm, until their loss, when finally stolen, was grievously felt. It should be added that, in using ornamental goods of all sorts, care should be taken to have a sufficient area of plain spaces, or the eye will weary.

The essential furniture of a bedroom, as generally understood, is the bureau, washstand, table, one easy and four plain chairs. Individual preference would add to, and possibly subtract from, the conventional order.

Without going to the extreme of a young woman, who in hotels used to put the superfluous chairs on the bed to get them out of the road, we may still realize that the valuable floor space is not left sufficiently free. The wardrobe, for example, is a particularly worthless piece of furniture. If possible, it should be built into some of the recesses of the room. This would give every woman a chance to design its interior, for what woman has not a theory as to how this should be done? Here would be shelves, recesses, drawers for special objects, hanging spaces arranged to suit special needs, and

doors that open the full width to allow for the greatest amount of light. One woman who designed her own wardrobe had half-doors, opening the upper or lower half as the case required. This wardrobe was of pine, as indeed was all the furniture of the

A Reading-table.

room, but painted sage-green with several coats of enamel paint rubbed down and brought to a lustrous polish.

The recesses of the room, the window-seats, may all be made receptacles for one thing or another, so that everything may have a place. In one room remembered, the recesses on each side of the mantel were filled in with shelves, drawers, and enclosed cabinets.

Woman requires a long mirror. A man does not object to see the hem of his trousers. This is essential. This mirror may be a wardrobe panel, a cheval-glass. If neither of these, on the bureau must depend the responsibility of furnishing a long mirror. In this case there are rarely but two long drawers, and the mirror is perhaps flanked by side drawers. The most convenient bureau is that with many receptacles and shallow drawers. It is important that these should move easily. It seems to be only the Japanese who know how at all times to make a drawer with just the proper relation to its space. Almost all drawers in furniture either wobble or stick. Either of these defects is cruel to the patience, and fatal to the temper. In buying a bureau the movement of the drawers should be as carefully tested as the springs of the bed.

It is for this reason old bureaus, whose wood has been seasoned, are liked. Where there is another mirror in the room, a chest of drawers with its broad flat top is preferable to a modern bureau with its swinging glass. Where a desirable bureau as to drawers and their arrangement can be picked up at second-hand, the old-fashioned glass and its supports are taken off in order to secure this broad top. The wood of the bureau is of no consequence. Well scraped of its paint and varnish, and rubbed down with alcohol or turpentine, it may be then painted to harmonize with the tone of the room. Blessings on the man who invented enamel paint. It has dispelled all the housewife's horror of the drudgery of paint. If she is of capricious mind, she can change the aspect of her furniture as easily as she can make over her dress. Each spring and each fall, if she be so minded, she can renew her house fittings. The chairs that were brown down-stairs, may be white and gold in her budding daughter's chamber. The cheap ash bed last year

may be a cosy pink couch this year. This indeed is decorative art. In one of the handsomest country houses at Lenox the bedrooms are all fitted up with pine furniture, except the beds of metal; this furniture has been specially made for the places to be filled. This furniture has been painted with seven coats of enamel paint—pink, blue, buff —and rubbed down after each until it shines like lacquer. Painted furniture of this sort is costly, but much easier to keep in order than fine unpainted woods.

To return to the bureau. The glass that has been removed is usually taken to furnish the mirror for the dressing-table. The dressing-table is not only convenient, but the most essentially decorative object in a bedroom. It appeals to the æsthetic sense, and makes the toilet a graceful occupation. The beautiful articles now designed for this rite find here appropriate display. The luxurious toilet-tables of costly woods and ornaments are not more desirable than those made by skilful fingers and upholstered in chintz at home. The most decorative table, in fact, that I ever saw was made by the combination of an old kitchen table and an oval mirror taken from a mahogany bureau and draped in chintz. In colonial bedrooms, the old-fashioned dressing-glass with its drawer replaces the hanging glass and curtains.

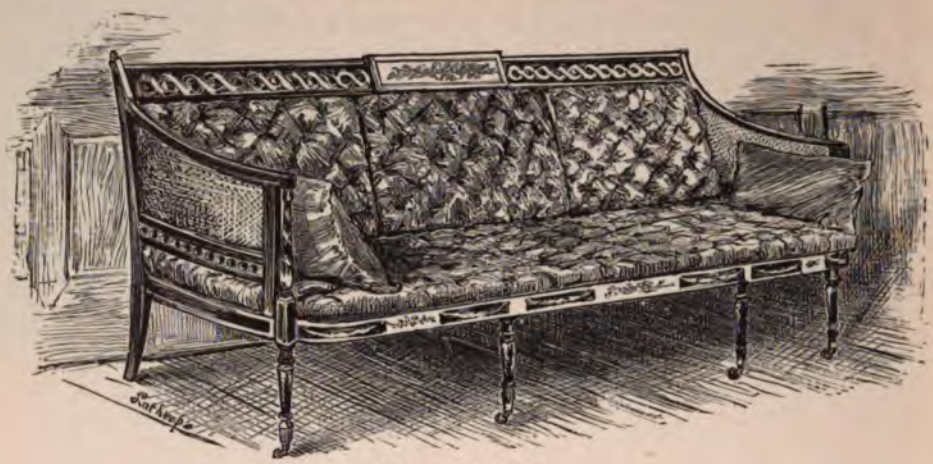
The fear of sewer-gas has led to the abandonment of stationary stands which for a time took the place of washstands in modern houses. Their place is best supplied by the broad English stands of enamel metal. These can be painted in keeping with the color of the room, or hidden behind a screen, as a screen always contributes to the effect of a room. Probably no household utensil shows greater improvement than bedroom crockery. The comfortable-looking besprigged pitchers and the big bowls invite lavation. There are Russian wooden bowls, South American water-jugs, Spanish potteries that are interesting as well as useful. Meanwhile the silversmiths now vie in producing interesting accompaniments to the toilet in silver soap standards and sponge racks. In brief, there is no reason now why every article in daily use should

A Simple Washstand.

not add some grace to life as well as offer service.

Personally, I may venture to add that no bedroom is complete to me that does not contain a lounge and a slumber robe. How many women in their bedrooms hesitate to lie down for fear of disarranging the bed. A couch invites weary woman to snatch rest. If one may not knit up the ravelled sleeve of care, one can at least take a few stitches when occasion offers.

If the couch is necessary, equally imperative are the book-shelves with the books for a few moments' reading, and the writing materials that the unanswered letter, that has lain heavily on the troubled conscience, may be written



A Broad, Deep Lounge.

the moment the spirit whispers "write." If these are important to the personal bed-chamber, they are more than ever important in the guest-chamber. The bewilderment of the guest who wants to lie down in the presence of the spotlessly adorned bed, who wants to write a letter, who wants to beguile the time before going down-stairs, who wants to cut off a hanging skirt braid, who wants a pin, or a hairpin, who wants water, and who hesitates to summon a maid, or perhaps her hostess who is seeing to her things below, is frequently pathetic.

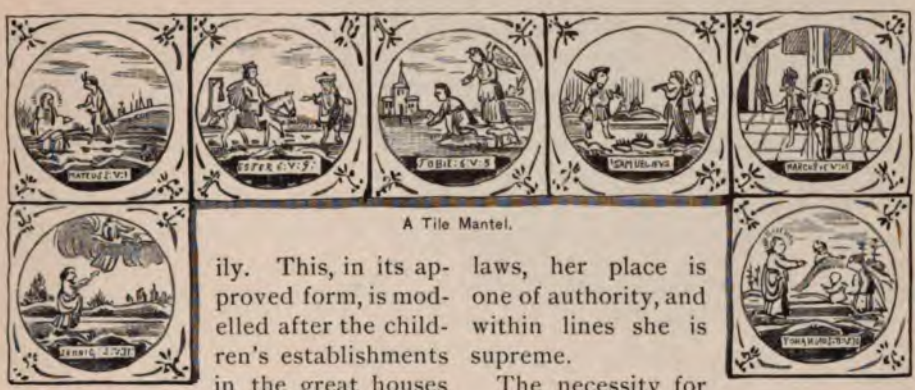
Who, on the other hand, can ever forget the hospitable house in which all things are ready to hand? Who, on going to bed, finds the clothes turned down; on the table at the bedside the candle and matches, the ice-water, a cracker-jar, and a glass of milk. Or, in the morning, finds the tin bath, the towels, or the oil-cloth sheet, and a pail of hot water at the door. These are the thoughtful considerations that, when they have become part of the household routine, make life comfortable and easy, and help us to keep young both in body and in spirit.

The Nursery.

The number of young husbands and fathers in the possession of vast wealth is as much a mark of the times as the vast wealth. In the last generation men expected to work patiently for their fortunes in order to enjoy them in old age. The present caprice of Fortune, the lady on the wheel, is to catch up the youth behind her before they have struck a blow for themselves.

It is for the most part the young men who have built the fine houses of to-day. In these fine houses provision is necessarily made for the young fam-

For an Occasional Cup of Tea.



A Tile Mantel.

ily. This, in its approved form, is modelled after the children's establishments in the great houses of England. This is alluded to here because the most creditable form of Anglomania is seen in the lodgement and training of children.

In England the children's apartment is not only separate in location, but has its own staff of servants, is governed by its own laws, and in all things is independent of the routine of the main establishment, in which move the father, mother, and elders of the family. The wet-nurse is a law unto herself. Except the Czar of Russia or some English potentate, she has no rival in her absolutism. But her reign is inevitably curtailed by the sprouting of the infant teeth. When a child leaves the nurse's arms it enters into a world of law and discipline.

The social duties of a woman of position in England are obligatory. Her maternal duties are necessarily transferred to another. This is a part of the established constitution of things which finds no parallel with us.

Accordingly a substitute is provided. It is the nursery governess. She is a woman with gentle manners, if with limited education. This is her profession. She has passed from family to family. Her pedigree is open to inspection, so carefully is chosen the woman who is to govern this mimic realm. For the governess there is no humiliation in this position. Her duties have been prescribed by unwritten laws, her place is one of authority, and within lines she is supreme.

The necessity for a separate establishment is thus accounted for. The apartments consist of nursery and bedrooms for the older children, sitting-room, and school-room. Such an establishment in the English sense is impossible here, for children in this country live with their parents, not only share their roof and meals, but their diversions, and are in a way their companions. There will be many arguments to show that our American system is the better. Nevertheless, the English system has furnished many admirable ideas. In the great new American houses alluded to, the children's apartments are set apart and furnished with a degree of luxury that is never found in English houses, where the appointments are plain, but exquisite, and the children live more simply, dress more simply, eat plainer food, and spend less money.

The right of American children to have a place of their "very own," and the privilege of their elders to have a certain reasonable immunity from the exactions of their constant presence, it should violate no ideals to say, is one of the essentials of healthful family life. The first consideration of the nursery —which is the children's kingdom—is that it should fulfil the demands of child life. It should be large, and not too fine for the exercise of the liveliest spirits of the young animals that are to inherit it.

Perhaps it would be better to describe the details of certain nurseries that seem wholly admirable. There is a dado of matting to prevent the toddlers from hurting themselves, for the dado rail projects, and has steadied the first tentative steps of three youngsters. This dado has painted on it

Window designed by the Tiffany Co.

in broad, rough strokes, childlike scenes from different nationalities—little Japs at play, Lapp babies, Indian pappooses. These pictures furnish the subjects for endless conversations, and convey insensibly a degree of information to the children's minds. The wall surface above is painted a warm French gray. This is only the background for colored lithographs, and pictures of any sort that attract the childish fancy. These pictures and their arrangement are a constant source of entertainment to the young inhabitants, and it is interesting to observe how subtly their sense of arrangement and decorative instinct improves by these childish efforts.

The floor is of hard-wood, and not polished. There are few rugs and skins. These rarely are in the same place. Now they represent islands and small kingdoms occupied by some baby king, or again they are tent-coverings or Esquimaux huts. There is a stout lounge, supplied with cushions which serve variously to pillow tired heads and to serve as missiles. There is an open fire, for the mistress believes that the chief value of the hearth and the leaping flame is to warm the heart. The fire-facings are quaint old Dutch Scripture tiles, which in the quiet twilight hour suggest stories from the Bible. The mantel-shelf contains a mirror and various receptacles for the more precious objects, and those to serve as rewards for behavior of especial quality. On each side are shelves for books and toys.

The windows are supplied with window-seats, which are also lockers. These have different owners, and are enclosures for toys and private property. There are two features in this nursery that appeal to one with especial force. In each window the lower panels are of colored glass. The centre panel

is a curious Japanese landscape : a little hut on a slope, a gleaming river, and distant mountains, by a great artist. This never ceases to feed the poetical imagination of the children. The other panes furnish the ornamental setting. But through them the children look out upon a world of color, red trees, green people, purple houses, which is an unfailing source of delight.

The second feature of this room is a certain space above the dado filled in with a black-board. On this the children draw in colored chalks when they please and what they please. Each drawing is sacred until its creator sees fit to rub it out. This is rarely until the older members of the family are invited in for its inspection.

It is needless to go further to illustrate that a nursery thus fitted up is not only a place of freedom, but is full of those resources that amuse and stimulate to activity the childlike faculties, without the intervention of a task-mistress.

Out of this room are two bedrooms for two older children, a boy and a girl. The boy's room has a frieze of that famous series of metopes representing men and horses taken from the bas-reliefs of the Parthenon. These, on their part, open up that enchanting field of poetry and truth which we know as mythology, as well as train the eye to appreciate the beauty of form, action, and proportion.

The distinguishing feature of the room of the little girl is a bed, in the head-board of which is set a cherub's head in plaster, and above it carved the legend : "He giveth his beloved sleep."

The Bath.

The ideal bath-room of the world is that of Marie Antoinette, at Fontainebleau. Artists have raved over it, poets have sung of it, lovers have dreamt of it, and architects have copied it. It has covered more print and aroused more eloquence than all the rest of that historic pile. It consists of a room in three divisions; the third is an alcove in which is the bath. This tub-room is panelled in marble ; the tub itself is of marble, set in the wall and fed by swans whose necks and heads are of silver. Back of the tub is a large mirror ; and this mirror is painted over with Loves pelting one another with flowers. Mirrors are also set in the ceilings, like crystal lakes upside down amid garlands of flowers.

The bath-room at Chenonceaux—the famous château to which Henry II. took Diana of Poictiers—is famous for its bath-room. This was built by Madame Pelouze, the sister of that Daniel Wilson who married the daughter of President Grévy, and to pay whose debts Madame Pelouze was finally obliged to sell her home. The walls are faced to the vaulted arch above in colored marbles. This arch is painted with sky, birds, and flowers to render an out-of-door effect. The bath of marble is sunk in the floor and occupies the entire room. A flight of marble steps descends into the room, and the bath is fed from dolphins' heads cut in the marble.

Numbers of the luxurious bath-rooms of modern houses are copies in part from these two famous bath-rooms. The suggestion which we will find valuable is the use of marbles, mosaics, or vitrified substances, so conducive to cleanliness. It is needless to emphasize the propriety of the bath-room, which now can be introduced at comparatively slight expense, and if economy is necessary to do this, economy should be practised. In some of the handsomest houses, instead of having one bath-room on each floor panelled in California onyx, lined with marbles, and adorned with nymphs in enamel

Bath-room Stained Glass Window, designed by Otto Heinigke.

painted by famous artists, each bedroom has its bath- and dressing-rooms. The floors are mosaic, the walls are lined with enamel bricks. The tub is no longer set in the wall; it is a large enamelled basin resting on its own legs; and the plumbing which feeds and empties it is all exposed, the pipes being gilded.

The exposed tub and exposed plumbing all make for health and cleanliness. If there is anything wrong with the pipes, it can be immediately detected, and set right without defacing the walls. These tubs vary in price from the most luxurious porcelain-lined tubs, decorated in white and gold, to the iron tubs, coated with enamel paint, whose purity can be renewed as often as needed.

If the room cannot be lined with enamel tiles, they may form a dado. If this compromise is possible, it is worth some sacrifice to obtain. These tiles or bricks are not only white, but in the tints of roseate sunsets, pearl and gold. They are pretty as well as practical; and are among the most valuable materials that the demand for decorative interiors have produced, since they come within the means of people who have not much money to spend. Glass tiles are also used for bath-rooms. Those of turquoise and tints of sea-green have special fitness.

Wherever the use of tiles is a matter of too great expense the walls should be painted. Robin's-egg blue or celadon are appropriate tints. If decoration is to be used, forego it and put the money in the tiles. Wall paper is

not desirable for a bath-room. Nor is wood-panelling, which only tempts the prolific water-bug.

Artistic Kitchens.

The most ideal kitchen I ever saw was at Fécamp, Normandy, famous for its Benedictine, and Benedictines of blessed memory. We had stopped over for an exchange of diligence. The waiting-room, which was also dining-room, was too suggestive of dinners past and dinners to come, to be tolerable. So, impelled by an instinctive longing after a more agreeable environment, I reached the kitchen.

The change from the weary waiting-room to this airy, spacious kitchen, filled with gayety and color, was enchanting. The three large French windows were vine-wreathed; the range was framed in with blue tiles representing the gathering of the fields, gardens, and orchards, and a spit strung with fowls spun cheerily before an open fire. An annex to the range, also framed in with tiles, was filled with holes, each with its own charcoal flame, as circumstances might require.

Against the walls and oven doors hung copper pots and pans arranged as decoratively, with respect to their size and form, as if they were trophies of arms, and each burnished to the last degree of brilliancy. Long-handled frying-pans like unstrung banjos were graded down to baby pans for a single egg without a missing link; copper measures in a similar manner seemed to go off toward a vanishing point. Many of these were beautifully wrought with incised ornaments.

I will not attempt to describe the personal attractions of the kitchen; the rotund hostess, who was cook and queen of her own domain, nor the wit and good fellowship which made the kitchen a rival of the wine-room, for we are about more serious business. The Norman kitchens with which I became familiar were all arranged with reference to form and color, due presumably to the fact that they were living-rooms. These I will always remember as among the most artistic rooms I have ever seen.

Although in the organization of the modern household, the kitchen is merely a department devoted to particular ends, it is not to be forgotten that the cook, whether mistress, dependent, or chef, spends there a necessary and considerable part of the time, and consideration is not wasted in making the kitchen pleasant to the eye as well as convenient to the hand.

Perfect ventilation is the first requirement of a kitchen. Light comes next, and in turn the possibilities of perfect cleanliness. It is well to describe some of the kitchens that the new period of luxurious living has brought to view. This will not be for the purpose of imitating their luxury, but of commending their excellent features which may be copied in a far less expensive manner.

At the same time the luxury is entertaining, and we are all, I hope, far too sensible and broad-minded to be improperly influenced by any knowledge of it. One kitchen in particular seems to invite a number of interesting details. It is a large room with three windows protected by bronze gratings. The windows are made of shelving panes of glass that may be opened to admit air, yet turned so as to prevent the interior being seen from the street.

The walls are lined and ceiled with cream enamel tiles, and the joints bound with brass mouldings. The floor is laid in red and gray encaustic tiles. The shelves, the tables, the sinks, all the articles rarely moved are of marble. This kitchen actually is cleaned with a hose and the floor is

laid to drain off the water through a house outlet. Conceive of this, little housewife, the cleanliness of whose kitchen is attained at such cost, and whose scrubbing-day is sacredly set apart.

The range is in one corner of the room in order to be near the main ventilating shaft. An immense hood is suspended above which connects with the shaft, and gathering all the steam and odors, passes them through into the shaft without contributing a single odor to the rest of the house. Attached to one end of the range is a charcoal broiler, at the other end is a spit for roasting.

At the other end of the room is the cherry table at which the cook presides. At the left is the pot closet for his copper treasures; and the dresser is at his back. This dresser has no back except the enamel tiles of the wall. This is to afford no lodgement for the water-bugs who will pry open the seams of dressers for the purpose of colonizing.

At the other end of the room the kitchen maid moves. At one side is the table at which she prepares the vegetables, and opposite her the porcelain-lined sink, and draining-table where they are washed.

In front of the windows is a long table for the entrées. Below this are closed compartments. Near by is the chopping-block, its architecture that of a butcher's block.

I have not alluded to embossed copper ornaments of the hood swung from iron bars wrought in spirals and foliations, nor of the copper utensils with wrought-iron handles — some of these were copies from special pieces in Cluny and other museums. Luxurious cooking utensils are indeed the thing of the moment. A wedding present not disdained is a set of copper, silver-lined, as are now displayed among the gold and gems of the jeweller. But imagine for a moment the purity of marble, the gleam of glass and metal, and the iridescence of copper, and realize what a thing of beauty a kitchen may become.

Then forget all this splendor, and consider the beauty of another kitchen. It is small but calculated to a nicety.

In fact, except where there is a staff of servants, it is a mistake to have a large kitchen. It wastes the time and takes the strength of the cook to cover more space than is required. This kitchen is in an apartment house. As the kitchens are placed in the least advantageous part of the house, every care is taken to give them all the light possible. The floor is tiled, the walls are lined with cream enamel tiles that have a rosy glow. The sink and the tubs are porcelain-lined, and the faucets nickel-plated. The cupboards and dressers are in light natural woods, and have no backs, for the reason given above.

The range is adapted for gas. This means that the fire is made and regulated by a turn of the wrist. There are no coals to be fed, and no ashes to be raked down. This means such a reduction of the drudgery of the kitchen, that in any domestic cataclysm the mistress fills the breach without even rolling up her sleeves. There are no fine copper pots and pans, but the blue enamel porcelain-lined kitchen equipage is arranged to hang from the walls, where it is as decorative as Moorish and majolica plaques.

After all that has been written concerning the desirability of polished vitreous surfaces in the service of beauty, cleanliness, and release from drudgery, there needs no apology for introducing them into the kitchen. Yet it is perfectly recognized that while we all cannot have them, they are still worth every sacrifice.

In any case, reduce the wood of the

kitchen to a minimum. Exchange wainscoting for rough painted plaster to the surbase. A dado rail is a protection to the wall that does not need much outlay or care. Do not have backs to cupboards or dressers.

Use light woods for shelves. Have no dark pot closets. Keep the sinks well painted with light enamel paints. Then there is room still for art and beauty in the kitchen, art and beauty being after all largely propriety and fitness.

Warm grays, creams, Indian reds, and bronze greens are good kitchen colors. Rough plaster with any of these make suitable walls, inasmuch as they can be easily cleaned with a damp cloth. Exposed shelves for the blue enamel and porcelain pots, and pegs for those that will hang, can be arranged with decorative skill. The dresser, with a strip of moulding that the crockery may stand on end, is the best for the crockery, besides adding to the effect of the room.

Another series of shelves for the blue and gray stoneware, so indispensable to the housewife, and now so highly valued as an art product, affords another opportunity to enlist the eye.

But it is not necessary to suggest anything further to the alert housekeeper, who will find in the necessities of her own kitchen plenty of opportunities to beguile the eye, and give new dignity to her kitchen in the eyes of that sovereign lady, the cook.

The Piazza.

It is with the pleasant consciousness of addressing regiments of women who know the delights of the back gallery, or porch, that one writes of the piazza. This is a later, more formal title adopted from the Italian. As a foreigner who contributes to our national life it is welcome. But in the Southern and Middle States, where out-door life is so large a part of the day's routine, the piazza does not take the place of the back gallery.

In by far the larger number of houses throughout the parts of the country first settled, the front hall opens on to the back gallery. This is usually two stories high, with round supporting pillars and balustrade. Its spaciousness conforms to our national and generous ideas of living. It is wreathed in vines, chief among which is the luxuriant and beautiful grape. Here the women in their comfortable négligés spend the summer days, sheltered in its greenery from the gaze of the street. Here they sit with their sewing; here they receive their familiars. On the upper gallery the children play on rainy days, the laundry is aired, the beds sunned. Modern architecture is effacing the back galleries, and substituting piazzas and balconies in niches and corners. But women should see to it that this innovation is not carried too far.

The piazza in front has a well-defined and laudable place. It gratifies the eye with its scene of picturesqueness and comfort. It has just that requisite touch of formality that belongs to its exposed position. The flowing "wrapper" of the back gallery does not become the piazza. But this is compensated for by the unconventional ease of position admitted by the hammocks, steamer-chairs, and reading-chairs that are a part of the equipment of the piazza.

Piazza furniture is properly a species distinct. It is not only easy in its lines, but its material is intended to stand the inclemencies of the weather. Nothing is more annoying than to have to withdraw the furniture at the approach of a shower. We have agreed all through that one of the secrets of comfortable living is to waste neither

mind nor muscle on things that should be equal to the part they have played.

The splint-bottomed arm-chairs with the broad arms, our own country has provided for the piazza. The shaker rocking-chairs are also used, but considering the limits of a piazza, rockers are liable to endanger the ankles, and trip up the children. Steamer-chairs are admirable and cheap. The Orientals, whose ideas of comfort far exceed ours, have produced luxurious cane reading-chairs in bamboo frames. These have adjustable backs, seats that can be drawn out to support the extended person, foot rests, and long arms, one at great length which has a hollow receptacle to hold a glass. There is also an easy-chair of rush, picturesque, and that gathers strength and solidity by being left to the rain.

Moorish Rush Chair.

The hammock has undergone modern improvements. It is now a flat, gayly tinted affair with a head rest, and a flounce to conceal the outlined figure. None of these emendations, however, compare with the hammocks, big and strong enough to hold the entire family, that one gets from the Southern countries. There is a special variety, of most attractive lace-like mesh, that comes from South America, and will last for years. There are very few of the cheap hammocks that are worth buying. They are not evenly woven and are most difficult to adjust comfortably. A hammock should be hung with not over a foot of rope at the head, and between two and three feet at the foot end. On no account should the ropes be fastened too taut. This prevents the proper dip in the centre of the hammock.

Cairo Stand.

The piazza should be provided with comfortable seats and pillows. Again the Oriental has sent over the rush-woven round mats for seats, at a trifling cost, and we are spared the dismantling of sofas for cushions and the rummaging of cupboards for shawls and rugs to sit on in dew-laden evenings.

India Seat.

A new material has been imported of late for cushions. This is a grass-woven texture, yet soft and flexible, brightly colored, covering straw filling. These are cool and agreeable to the head, having a pleasant odor of dried grass, and are impervious to the weather. It is called Komo cloth.

The advantage of these piazza fittings, as was said before, is that they can withstand the weather and do not have to be hunted up, or carried in. It is a good plan, however, to have on the piazza a closed chest. This may serve as a seat when the company outnumbers the chairs, and be otherwise used as a receptacle for rugs, pillows, and seats, if the wayfarers are not considered honest. This is but the work of a moment and the turn of a key. Every piazza also should have a wall pocket for papers or the tossing of a book that is to be taken up again.

Turkish Coffee Stand.

A pretty addition to the piazzas are the coffee-tables we have borrowed from the Turks. These are scarcely

more than octagonal stools with deep indented arches that mark out the supports. They are now made of our native woods, and serve to hold the cup or book when in a steamer-chair, or can be used for seats. The blue and white barrel garden seats of pottery serve the same ends.

Concerning the further decoration of the piazza there are the brightly hued jars of modern pottery, the reds, the yellows, the blues, the greens, in fashions that will harmonize with every architectural style, if one is over-particular in such matters. These filled with flaming geraniums, luxuriant rhododendrons, tremulous begonias, help

Curtains Made of Reeds.

to lift up even the dusty wayfarer as he passes along, and to give him a sense of the graciousness and beauty of home.

The winter is more of a novelty. It is significant that we are no longer afraid to live in glass houses. It has been even predicted that the future house will be of glass. In one of the finest of the new country villas, the piazza extends across the front. It has a mosaic floor, under this runs hot-air pipes with registers at intervals.

A complete set of sashes are provided for the winter. The piazza will then be enclosed, and with the hot-air pipes open will be perfectly habitable during the winter. As this villa commands a view of the Hudson, it will be understood what promise of snow-clad slopes, coming storms, the sunshine glinting among the frost-laden boughs this snug retreat offers.

A word must be said again about the Chinese, who send the cheap slit bamboo shades to ward off the too fierce rays of the summer sun from exposed piazzas.

Oriental Rugs.

There are three great families among the oriental rugs. These are the Daghestan, Turkish, and Persian.

The Turkish family is divided into the following classes: Anatolian, Ghiordes, Oushak, Koula, and Demirdjik, and take their names from their respective geographical localities. In each of these minor families there are twenty or more different weaves. The frequenters of auction sales will find as many different names taken from the different districts of these provinces. These names, however, mean nothing, but are introduced into catalogues, as one may say, from a decorative sense. A catalogue that repeats the same name has a monotonous aspect. The introduction of such picturesque titles as belong to remote districts in Asia Minor, give a variegated and pleasing appearence to print. The map printed herewith shows the countries from which the rugs come and take their names.

Anatolian rugs.

What is commonly known as a Turkey rug as it appears in English novels, and is popularly believed to underlie the mahogany of all the opulent middle-class dining-rooms in England, comes from Anatolia and is called the Oushak. It is a large, square, thick-tufted red and blue rug, with a ground admixture of green. This is the rug of the Osbornes and the Sedleys, in "Vanity Fair," and of countless Philistine households. For the Anatolian rug of this particular coloring there is no longer any demand except in England, for reasons that will appear later. A

fine example of the Anatolian rug is shown in the color-plate. This rug is old and valuable though much patched. It is beautiful in coloring and has a wonderful sheen from careful and long use. It was made in the old province of Caria in Asia Minor.

Ghiordes rugs.

The Oriental prizes, as we do not, the exquisite subtleties of color and design of these antique rugs. Yet how marvellously beautiful we know them to be. Many of these rugs can be compared only to jewels. Such was a rug resembling an opal in its union of pale silken green and pearl, mingled with pale blue and pink. The combinations of pearl grays and browns mingled with pale color, seen in some of the prayer rugs, the most inexperienced mind can see is the result of the keenest artistic appreciation and training. The prayer rug is the rug on which a Mussulman prostrates himself at the call of the muezzin. It is known by the arrangement of the design. The oblong space in solid color which denotes the body, the extended lines for the shoulders, and the print that the bowed head touches. The universality of the religious idea explains for us why this rug is of the best texture his money can buy, and why so prized. Many of these prayer rugs bring phenomenal prices all over the world, by reason of their great beauty and their perfect state. The antique Daghestan rather than the Persian come more within the means of most people. Among these are long rugs especially suitable for halls.

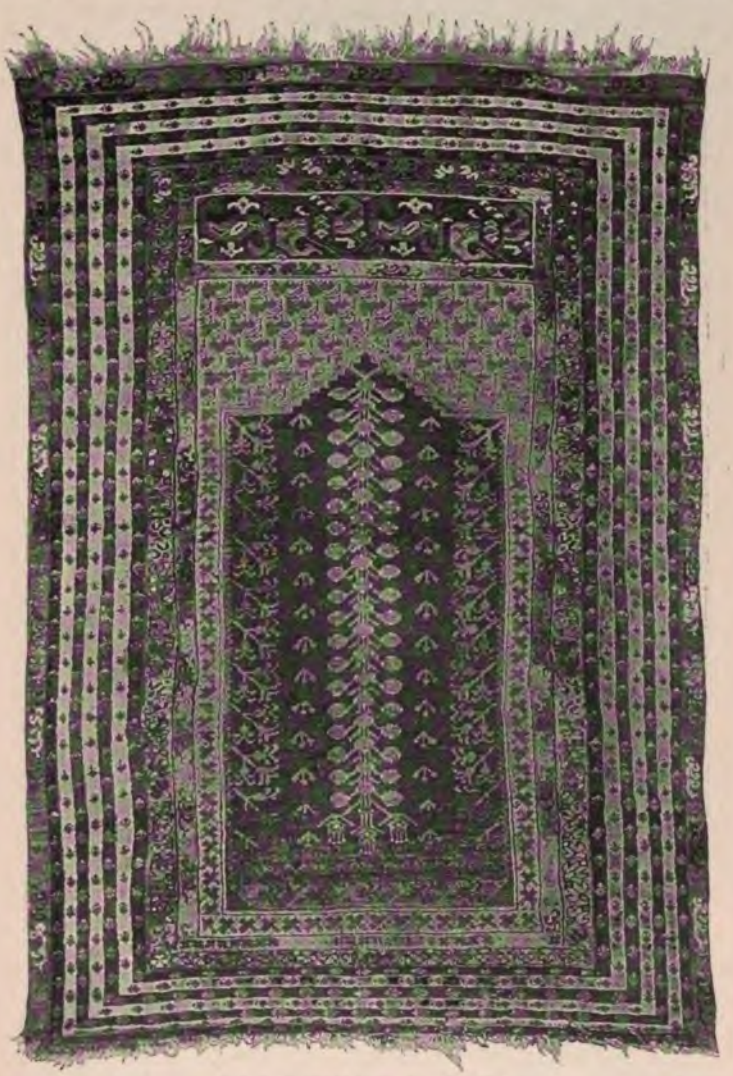
Map of the Oriental Rug District.

The finest of the rugs belonging to the oriental rug family is the Persian.

Persian rugs.

From time immemorial Persian designs have involved a great deal of fine detail. The characteristics of Persian ornament are flowing figures, flowers, and birds. The large amount of detail which these motives exact are possible only in a fine rug. For a rug is fine or the reverse, according to the number of stitches to the square inch. Thus, when an Anatolian rug might have seventy stitches to the square inch, a

Persian rug would have a hundred and forty stitches. The same design in the one case would be large and coarse, in the other close and small. Conversely, a well worked-out design in a Persian rug could not be accommodated in the coarser Anatolian or Daghestan. Then, in proportion to the size and amount of detail in a design is the rug fine or coarse. Its value may be estimated accordingly.

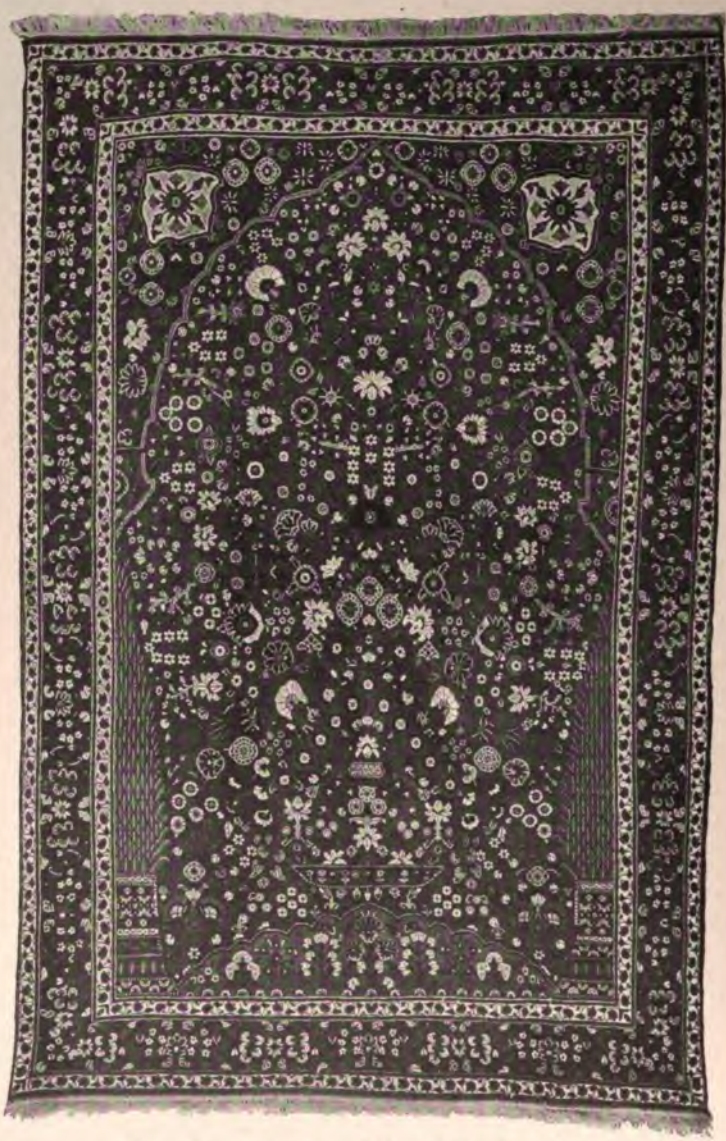


Antique Ghiordes Prayer Rug (Turkish).

Between the Persian and the high, loose-piled Anatolian rug comes the Daghestan. This is highly esteemed in this country. The designs of the Daghestan rug are largely angular, and seem to have a geometrical origin. In speaking of design it may be said that, while at one time each province and family had its distinctive designs, these, owing to the growth of commerce and the

Daghestan rugs.

increased facilities for communication, are, to some extent, obliterated, and each has been borrowed from the other. shows the peculiarity of design and color that marks the oriental rugs belonging to the Daghestan family.



Persian Rug, showing Flower Design in a Very Close Weave.

Cashmere rugs.

The Cashmere rug, which is distinguished by its smooth surface (the yarn being carried through to the under side), comes from the Caucasus, and in its designs

All these Turkish rugs are made from the wool of the sheep of Asia Minor. This wool is colored with vegetable dyes, except where commerce has pushed its way too vigor-

ously, and aniline dyes have been introduced. These are essential to certain tints that modern schemes of color exact, but, on the other hand, do not retain their purity as do the more primitive methods of coloring.

Here we may speak of the important distinction between the antique and the modern rug. It by no means follows that because a rug is old it is valuable. A tattered Persian rug is not more desirable than a modern Daghes-

Daghestan Rug.

tan, than would a Titian full of holes be preferable to a modern master.

Antique and modern.

The number of antique rugs, however, in perfect preservation is astonishing to our thriftless age, until we learn how highly regarded is a fine rug among these people. The Oriental removes his sandals on entering the house. The soft, even pressure of his feet gives that beautiful lustre that seems to float like a bloom over the surface of an antique rug, and makes part of that beauty we so highly prize.

If this rug had been subjected to the sharply defined marks of our modern heels, it would have never acquired this beauty. But an Oriental regards a fine rug so highly that he does not walk on it at all. It is something to be hung up and admired, to be treasured, to be handed down as an heirloom. It is this regard that has preserved for us such treasures in Eastern rugs for which we pay so heavily, and ruthlessly put under our heavily shod feet.

When we are speaking of modern rugs, Indian rugs have especial significance.

Indian rugs.

The oriental rug is not original with India, who has borrowed it from her neighbors, the Turks and Persians. Two causes, however, have brought the Indian rug into prominence. The first is the commercial importance of England to which it is tributary, and which has brought Indian manufacture under British control. The second is the changes that modern decoration imposes in respect to color. And the second depends in great measure on the first.

Turkish rugs are, and Indian rugs formerly were, made by the native weaver in his hut; or in a shed attached to his hut where his loom was reared. Here, in the solitude of his household or clan, he wove his rug according to the artistic instinct that prompted him. It is the evidence of the working of the individual mind, its successes and its mistakes, that give oriental rugs, to many of us, their peculiar charm. Commerce, however, is impatient of delays and mistakes. Commerce likes precision and promptness. The Eastern rug-makers still retain their hold on the rug commerce of the world because of the cheapness of the hand labor and skill, which is paid for at the rate of not more than fifteen cents per day.

Rug-makers.

What British commerce has done is to bring the native weaver from his home in the hills to what we would call the factory. Here he is obliged to do his work under the control of a superintendent, according to designs and colorings prescribed for him. In eliminating in this manner the individual workman and his fancies, the more imperative commercial demands are secured.

It has been said that the modern use of color has required certain changes in the manufacture of rugs. These are olive greens, and aniline reds, and generally in the direction of lightness and delicacy. Under the English system a large rug for a specially designed room may be ordered and completed within three months, under the direct supervision of a superintendent. This would not be possible in Asia Minor, where the weavers work at home, and where the provisions of their religion frequently prevent the inspector from entering their homes to see how the work is coming on, or whether the workman is conforming to his instructions. The passing of the Indian shawl has turned the vast army of shawl weavers to the weaving of rugs. Shawl weaving, as everyone knows, is the finest branch of the weaver's art, involving as it does, such a subtle sense of color and such multiplicity of detail. It is this same skill, now turned in-

to a different channel, that makes the Indian rug resemble the Persian rather than any of the rugs of Asia Minor.

In the modern method, as compared with the antique, there are some losses and some compensations. Among these we must strike our own balance and determine what it is that is most desired, and be governed accordingly.

Japanese rugs.

Something should be said in conclusion of the Japanese jute rugs, which are so admirable for bed-rooms and the fitting up of summer homes. For this latter purpose their pleasantly cool color schemes — chiefly soft blues and grays—and their cool texture adapt them. These have not the durability of the wool rugs. But inasmuch as they are so extremely cheap — far below the Turkish and Indian rugs in price—one could scarcely expect of them equal virtues. The design of the Japanese rug is often a copy from the oriental. It has been found by experience that buyers prefer these designs to those originating in Japan, and with western quickness the Japanese makers have adopted them for the rugs sent to this country. The cotton rugs from Japan can be safely washed again and again, and have many consequent advantages.

Japanese Blue and White Cotton Rug.

Buying rugs.

In purchasing a rug it is well to remember certain facts. A rug should be seen in a certain light; to get its full beauty the light must strike into the pile. This one provision will frequently make every difference in the appearance of a rug. Rugs are liable to a certain disease. Frequently in importing a rug will get drenched with sea-water. This renders it susceptible to dry rot. Dry rot cannot be perceived by the eye. It is detected in handling by the dry thread cracking and breaking.

The only guarantee in this case is to buy a rug of a responsible person or house, who will, if a year after the rug is discovered to have dry rot, make good the damage.

The best wearing colors are in blues, reds, and greens. Blue grows particularly lovely with age. Brown, on the contrary, loses some of its lustre, except when camel's hair is used, as is found in the margins of some rugs.

Significance in forms of rugs.

Speaking broadly, the prevalence of geometrical designs, or of representations of plants and animals, denotes the state of development of the districts and peoples from which the rugs come. In the evolution of ornament, geometrical designs precede curves and flowing forms. Among the nomad rug-makers of Kurdistan the weavers trace their rude designs with sketches in the sand. Between these and the flowing involved floral designs of Persia there are centuries of civilization. It is interesting, from this point of view, to know that the story of a rug may be read in its forms and colors. The rugs, both of Persia and India, are full of symbolism. The presence of certain floral forms, the curious figures of animals, carry with them an inner meaning of mystical poetry and religion.

The Tree of Life, which is one of the well-known designs in Persian rugs, in itself embodies a philosophy. The "Knop" and flower—two well-known forms always found united, as are the egg and dart in Greek ornament—to the rug-weaver had a remoter significance than that of his related and pleasing forms.

The care of rugs.

The care of rugs is not difficult. Small rugs can be taken out and shaken. The large, high-piled Anatolian rugs should be swept with the pile. Sweeping does not injure them. The fibre in time separates, and then needs protection against dust and usage. Against the corrupting moth, the largest dealers with their precious stock do nothing further than to have the rug thoroughly cleaned, so that the larvæ may be dislodged, and the rug then rolled around a pole and placed where the winged parent will not have the opportunity to use it again as a nest.

Porcelain.

It is interesting to note how the modern spirit of decoration has brought everything into conformity with it. We have seen in the oriental rugs how it has penetrated into the remote huts of the hillside weavers. The table has been even more conspicuously influenced. If art is long, space and time in a busy world are important; for retrospection, then, we must choose a point of time within easy recollection.

Of the days of our great-grandmothers we can premise this much: that those ladies came into a fortunate inheritance of graceful and interesting periods of decoration, not yet expended. Of this we see the remains in old pieces of china and furniture, dating back to those days which have for us such a magical sound in the word "Colonial." That, with our more sophisticated ideas of the use of ornament, these are revived, is another proof of their merit.

The point of time for our purpose is that colorless period when the limit of every modest housekeeper's desire for her table was a complete service of pure white French china. There is a curious effort always in the mind and heart of man to justify himself by fine sentiments. It was the "spotless purity" of French china that exalted the imagination of the housewife, and who accordingly found in color something meretricious in character. There was

B Group of Pottery

Rookwood.

Vase Carved by Kate B. Sears.

Sang-de-Bœuf.

Kishiu.

Cloisonné.

Satsuma.

A Group of Pottery.

also a frugal aspect to her preference. After a crash of crockery it was, of course, easier to replace the missing article in plain china than in decorated ware. Shoved away in three-cornered cupboards were sets of blue Canton whose inequalities of decoration offended the eye of the chaste mistress of French services; while pieces of old Colonial china went to the kitchen, or were used instead of jelly tumblers. So many things date from the Centennial Exposition of '76. Among them the taste for decorated china. It was this that sent china-painting like a prairie flame across the wide expanse of the land. How touching now are some of those early efforts! Yet how valuable and wide-reaching have been the results!

A Convenient Resting-place for China.

The interest in the subject of decorative pottery and porcelains has led to a sound basis of knowledge and improvement of taste. Historically, it has been valuable in gathering up the data, and preserving the early specimens of our national efforts. But chiefly it has resulted in stimulating renewed efforts in this country. In this direction one need refer only to the Rookwood pottery, and the artistically valuable contribution it has made to the potteries of the world. America has every reason to be proud of the beautiful pieces produced by this home pottery, which has had so long and bitter a struggle to secure recognition. Rookwood's beginning was long foreseen by Joshua Wedgwood, who in the last century refers to the "Pot-Works" in South Carolina as a possible rival; America, in his belief, having everything essential to this great industry. His fears have not yet been realized, but that the beginning has only been made seems manifest.

For the romance of porcelain as it was brought to Europe from China by vagrant sailors, and for the fascinating history of its development in Europe, beginning with the successful efforts of Bottcher, in Saxony, there are numerous and exhaustive books. We must begin more modestly with the wares of our own time, and allusions to the changes in their long and honorable careers. The names of Sèvres, Dresden, Vienna, Chelsea, Crown Derby, Wedgwood, Minton, Spode, Copeland, Worcester, Coalport, Doulton, Limoges, Delft, among European wares, are household words.

Many of these have pedigrees of which it is important to know something in order to appreciate better the importance of these names.

Rookwood Pottery, Cincinnati.

As was said, the first successful attempt to manufacture china was at Meissen. Of this Dresden is the legitimate descendant in an unbroken line.

The first English works were at Stratford-le-Bow, established in 1744. The manufacture was devoted to what was called New Canton. This was a direct imitation of the oriental ware (Old Canton), and the perpetuation of the "Willow" pattern, yet so dear to us through associations handed down from mother to daughter from across the seas. The Bow works were subsequently merged in Chelsea, a later enterprise. By this time it had attempted original styles. The most important of these was an imitation of lattice

work with flowers at the places of intersection. These were in vivid colors on a white ground. The Bee pattern was another well-known design.

Lowestoft Teapot.

Chelsea resembled Bow china; but was an improvement, both in coloring and texture. Although the effort to produce china at Chelsea antedated Bow, its success followed, beginning about 1750. Twenty years later Chelsea was united to Derby. The new China was Chelsea Derby, and subsequently, coming under the patronage of the crown, the ware was known as Crown Derby; by that title we know one of the celebrated wares of the world to-day.

Worcester, which was established about the same time as Derby, has retained its name and integrity. As all the early wares, Worcester began by imitating first oriental porcelain and then Dresden, as even its marks indicate. Royal Worcester, as Crown Derby, intimates subsequent royal patronage. Wedgwood arose about the same time as its rivals. The multiplication of factories about the middle of the last century is significant. But Wedgwood more early than its contemporaries attained original distinction. Jasper ware, the famous blue-gray, with its white ornamentation, was for many years in vases, mantel sets, and special pieces, one of the most coveted of wares.

One of the famous old names was that of Spode for its "old Japans." The name of Spode is now known only to collectors, while that of Copeland, its lineal descendant, is one of the most famous and original wares of to-day. Another old name that has acquired new brilliancy is that of Coalport.

The brilliant careers of such porcelains as Dresden, Sèvres, and Vienna were stimulated directly by the favor of the crown. Each obtained a distinction of its own. The story of Sèvres is a proud history. It was established at St. Cloud, being removed from Vincennes through the efforts of the Pompadour, and until the fall of the Second Empire led the porcelains of the Western world. It has commanded the services of the most skilled artisans and the finest artists. Its story cannot be retold here. Sèvres has to-day great commercial supremacy, but has ceased to

Crown Derby Plate.

do more than copy its great successes of the past. The best known of the French porcelain works now is Limoges; that, too, was instituted in the last century, but its present position is due to the stimulus of American influence as represented by the Havilands.

Old Worcester.

Only an allusion can be made to Royal Berlin, Royal Copenhagen, and to the Capo di Monte of Naples, now so successfully infused with new life.

What is said here refers to porcelain, those hard and soft pastes that we know as china, as distinct from pottery and the vitrified earthen-wares such as Delft, majolica, and the iridescent potteries of Spain, which long antedated the introduction of porcelain into the western hemisphere.

To return to our modern wares, we find that the necessity of conforming to new influence has tended to efface original distinctions. Except in special instances, it is difficult, without being an expert or looking at the marks, to distinguish the works of one manufactory from another. For instance, it was Worcester that first secured that vellum tint now so conspicuous in modern china. But only an expert can now distinguish Worcester from Crown Derby, and that from Doulton in a certain line of its works. The sprigged pattern of Dresden is copied in a dozen places. The colored gold and Japanese feeling of Limoges has no longer independent existence. The overlaid gold in relief gives a certain status to Coalport, and to its jewelled ware Copeland still has a claim. But the reticulated ware of Worcester, and its rice-grain imitation of China are no longer specialties. Even the crimson and gold of Vienna has yielded to the prevailing spirit carried forward so impetuously by such names as Minton, Limoges, Copeland. From out of these the lovely Capo di Monte still holds to its own.

The changes that have taken place in the decoration of porcelain, as was intimated, correspond to those in other directions. These are toward lightness and delicacy, both in tint and design. Harmonious substitutes of color have taken the place of those deep-tinted sectional bands and subdivisions alternating with bright-hued designs. The prominence of ivory and gold, such as is seen in Royal Wor-

Haviland.

cester and in the Copeland wares, corresponds to the prevailing influence of Louis XVI. decoration. The reproduction of the old Colonial designs, as we call them, by the Copelands, the "willow" pattern in "blue onion," is in line with the reproduction of the window chairs, and the furniture of Sheraton and Adams. The Japanese influence keeps pace with the Japanese influence in other directions. The delicate sprigged patterns return with the Watteau and Louis XVI. designs. And we have most to congratulate ourselves on the improvement of taste in the cheaper vitrified wares that are within the reach of the slenderest purses.

Delft.

When we come to the mysterious, strange-scented East, the manufacture of porcelains repeats the story of the making of an Indian rug. China and Japan are dotted with small fabriques. The workman has inherited the skill of his father, and of his grandfather. He has no scientific formula for the mixture of his clays and silica, as has the European who works by rule, models by machinery, and fires by the thermometer. He may put in a handful more of this or of that. He models with his hand, he paints by hand, he fires his oven, and withdraws his heat by that subtle exercise of judgment that resembles instinct. The result of his processes, so largely individual, is that uniqueness, variety, fertility of resource, individuality that to many of us constitute the great charm of the works of the Orient. On the other hand, it lacks that precision, order, regularity, repetition, to which commerce and machinery have given value.

There are hundreds of names for these wares. Those we know best are the blue and white Canton; the old Nankin, with its green ground and pagodas; the lovely Kaga, red and gold, and clouded with grays flecked with gold; the more brilliant Imari, and the coarser Kiota. More recently a new purplish pink, besprinkled with dots and known as Kolpa, has

Wedgwood Pieces.

been brought out. Except in the older wares, complete table-services are rarely brought out. This is on account of those inequalities of texture, form, and decoration that the Western mind, unless in its exceptional state, dislikes All these wares, however, are imported in such manner that services or courses for the table may be picked out of a large variety. This, indeed, is advisable, as will appear.

Delft Tea-caddy.

Modern methods of serving have redistributed the relative importance of the different departments of table ware. When the soup, the meat, the vegetables were served by the master and mistress, great was the soup-tureen, imposing the great meat-plates, and important the covered vegetable-dishes. The ambition of every housewife was to have a dinner service of hundreds of pieces, counting scrupulously every separate article, and divorcing the dish and its cover to swell the number.

The Russian method of serving the course dinner has changed all that. The great platter and the covered dish have lost their prestige. The plates and the dishes for hors d'œuvres and bon-bons, hold the table. Accordingly the finest table-services are now rarely sold in sets. Instead, each course is different. The oysters may be served on majolica, the soup-plates perhaps are of Vienna. The fish will be served on Limoges, entrées on Dresden powdered with rosebuds. Some capacious example of English china, the royal blue of Crown Derby, bound in gilt, accommodate generously the *pièce de résistance*. The game will be served on Royal Berlin, the salad on some humorous French reproductions of the pictures and wit of *La vie parisienne*, the cheese will be eaten from old Nankin, the dessert served on gold and pearl fretted Minton surrounding

painted nymphs. Lastly comes the coffee, Capo di Monte, wreathed in cupids modelled in relief. Meanwhile the salted almonds are held in fancy pieces of Doulton and in the pearly Belleck of Ireland, with the bonbons lying in jewelled Copeland.

How much more interesting to collect thus a dinner service: what happy exercise for the taste, what chance to increase the knowledge of beautiful things! What prolongation of a pleasant task in picking up special bits, of acquiring a choice specimen of old ware, or a piece with some interesting association at an opportune sale! What vivacity these give to the dinner conversation in any threatening lull! How the laugh renews with the salad over the funny French couplets in queer script around the comical figures!

In the same manner the house-mistress will choose her breakfast service to signify the freshness and simplicity of the morning, the more sophisticated elegance suitable for lunch, and the exquisite tea-equipage for the drawing-room. It is these details that give zest to the administration of the house, renew its pleasures as well as add to its treasures.

Old Furniture.

In buying old furniture almost every one practises on himself a little hypocrisy. There is conscious absurdity in buying a thing because it is old. It is a bargain, we persuade ourselves, or it has some special advantage, while age is merely an incident. This consciousness has reasonable grounds for its existence. The manufacture of antique reads like a romance of science, and is carried on too extensively to escape knowledge, if too successfully to escape identification.

The most gratifying way of collecting antique furniture is by picking it up at chance sales and in remote districts. New England has been ravished of its old Colonial furniture by the enterprising collector. Virginia has been well gone over. In many parts of the South fine old pieces may yet be bought up. The most fertile field at this moment is Canada and the Provinces, where in many old homes, from which trade has strayed, genuine pieces may be bought at reasonable prices.

An enterprising woman has contributed largely to the fitting up of her home by summer jaunts to St. John's, New Brunswick. There she has found chairs with the ribbon and heart backs of Sheraton and Heppelwaite, the earlier bandy-leg pieces of Chippendale, as well as the slender-legged cord tables of the later Chippendale wares. Genuine old French pieces come from the land of Acadie. One such was a console with carved Loves climbing over the legs, as dimpled and round as if they had come out from a Rubens painting. Another piece, with shell borders, bandy legs, and ribbons with ornament, was as distinctly Louis XV.; the depression after the French Revolution brought a larger quantity of Louis XVI. designs. These are distinguished by their simple lines, the delicate garlands and ribbon-work, the painted plaques and brass mountings.

Experts declare that it is better to buy the reproductions of the best styles of old furniture than the pieces themselves. This is especially true of imported pieces. For although the wood has the advantage of thorough seasoning, it yet does not bear the violent changes of temperature that distinguish our climate. This is especially true of veneered pieces, that frequently crack, of the Vernis-Martin, and the French and Dutch marquetry.

Accordingly we find all these now manufactured in this country. The

most popular styles are the brass-mounted, refined period of Louis XIV., intended for the white-and-gold rooms of that period. To these belong the Vernis-Martin, the gold lacquer and painting that the coach-maker Martin got from the Japanese in the time of Louis XIV. Delightful work of this sort is now done in this country, the designs in color being appropriately modern.

The reproduction of the stately French, Greek, and Roman styles, of the Directory and the Empire, with their appliqués of brass wreaths and garlands, have been as successfully undertaken. The English styles—those of Chippendale, Sheraton, and Adams—although distinctly influenced by the French styles mentioned, are much nearer to those that we so fondly call Colonial. There is not only wisdom, but sentiment, in bringing again to notice the Windsor chair, with its high-spindled back; the roundabout chair, with its encircling back and angle of the seat pointing directly forward, the claw and ball feet, slender fluted pilasters; the three-cornered cupboards and chests of drawers.

With these most of us have some sweet associations. To recall them gives another tie to our national life and its meaning. This, that too many influences tend to efface, is something we should not easily let slip.

Decorative Wares.

From time to time throughout this chapter allusions have been made to the introduction of touches of color into rooms, and of the focusing of the color of a room in a single object. For this purpose there is nothing so valuable as the oriental porcelains and the potteries of both hemispheres. The Chinese and Japanese decorative wares, for beauty of form and brilliancy of color, are without rivals. In such pieces of single color as the Sang-de-Bœuf vase, of which an illustration is given, no ruby can excel the beauty and depth of coloring, or the power of reflecting light. One piece of this blood-red tint, as its name indicates, or of the celebrated "Peach Blow," whose secret is now lost, and the knowledge that gold is an essential ingredient defies experiment, or of the old blues, the celadons, the mustard yellow, or the greens when introduced into a room in harmony with it, has the artistic value of a high light in a picture.

Porcelain Decorators in Tōkiō. (Drawn by a Japanese artist.)

That charm which these single pieces of color give to the eye other decora-

tive wares give to the mind. Of such works among the oriental pieces is Satsuma. This is the oldest pottery of Japan, and without equal in the minuteness and delicacy of the decoration. This is a hard pottery resembling stoneware, with a fine crackle glaze, blue, red, yellow, and various colors, but blue and yellow predominating.

As against the happy accident of the

Washing, Mixing, and Moulding Porcelain Clay. (Drawn by a Japanese artist.)

The body is a brilliant ivory crackle glaze. This crackle is caused by the appreciation of a sudden change of temperature in firing. Doubtless originally it was one of those happy accidents wherein an imperfection has been transformed into a perfection, for certainly the crackles of Japan are now among the treasures of a country rich in treasures. A second and modern example of crackle is the Kishiu ware. crackle is the definite intention carried out with such marvellous patience and fertility of design in cloisonné. Cloisonné enamel is the stained glass of opaque wares. The cloisonné are the

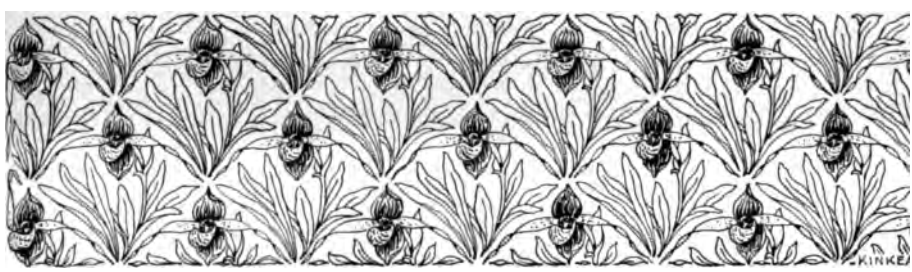
The First Firing of the Vase. (Drawn by a Japanese artist.)

leads for glass, the enamel is the glass. The base of cloisonné is brass or copper. This is traversed according to the design by minute flat brass wires on edge. The spaces between these are filled with a vitreous paste. The body is

then subjected to the kiln and fused. The ware when cooled is ground down and polished to a uniform surface, which reveals every detail of the design. Every piece of Japanese cloisonné is a special work, and reveals the artist (to those who study it) in the same manner as a picture discovers the person who painted it.

Another tendency toward the amusing and grotesque in decorative objects of art must have been noticed. It has been ascribed to the necessary reaction from the strain of modern life. This demand—it amounts to that—has been supplied by large numbers of Delft potteries. Delft is one of the oldest of European potteries, long antedating the advent of oriental works. The broader humorous Dutch mind finds its expression in Delft potteries, as in painting it did in the interiors of Van C tade. Homely domestic scenes, in t familiar blue and white, are now produced in modern Delft. As a ce tre of interest these are grouped gether on a low table, the piec brought together having some relatic It is perhaps a barnyard with cows a maids and swains, or it is a Bacchar lian picture. In response to this sai demand, the later examples of Roc wood decorative potteries have intı duced Dutch interiors that seem have been copied from old Dutch pai ings, and reproduced accurately t mellow tones of the works of the V Ostades and their school.

While speaking of decorative pott ies, a word should be said for the i descent plaques of Spain and the n jolicas of Italy.



XVI.

WOMEN'S OPPORTUNITIES IN TOWN AND COUNTRY.

XVI.

WOMEN'S OPPORTUNITIES IN TOWN AND COUNTRY.

By MARY CADWALADER JONES.

Value of Time.
Marriage.
Books for Girls.
Out-of-door Studies.
Village Improvement Societies.
Travel, Book, and Report Clubs.
Opportunities in Large Towns.
Cooking Schools.
College Settlements.
Kindergartens.
Day Nurseries.
Girls' Friendly Societies.
Young Women's Christian Associations.
Working Girls' Clubs.
Hospital Visiting.

AFTER the subjects of remunerative employment and the domestic and social duties of women have been considered, there still remains the question of occupation for hours of leisure, whether they be few or many.

Environment must count for much, so far as outside interests are concerned, but to the inner kingdom of the mind there is no boundary of street or field, and we are free to call our own all knowledge which we can make a part of ourselves.

It will be the aim of this sketch to suggest, briefly and generally, a few of the resources which women may find available, whether for their own improvement, or for the betterment of others.

Those who live in the country have an enviable amount of time for reading and study, and as the possibilities of neighborhood become better understood, there must be an increase in the number of Village Improvement Societies, and the various kinds of literary and social clubs.

In large cities the college settlements are interesting attempts and solve a difficult problem, while widely differing tastes may find congenial work in the kindergartens and cooking-schools, in hospital visiting, or in the different societies for befriending working-girls.

Reading and study, like meat and drink, are valuable only in so far as they are assimilated, and it is much to be wished that people would apply to the cultivation of their minds some of the rules which govern the nourishment of their bodies.

The old-fashioned idea that all children should be made to eat the same kind of food because it was supposed to be wholesome, and happened to agree with some of them, has now been given up, and from a very early age individual tastes are allowed and even studied, in the sensible belief that in many cases the craving for a certain thing means that the system has need of it. The same is true of the mind, and the object of anyone who has charge of the intellectual training of another, or of himself, should be to find out, first of all, for what mental food there is a natural inclination. Granted that most people who read are fond of Shakespeare, it is still as unreasonable to insist on an appreciation of him as it would be to require a liking for mutton, which most people eat, but which some detest. In the same way Scott's nov-

els and poems, which must always remain classics, still delight some young people, while to others they are intolerably dull and long-winded. There are at least as many kinds of things to read as there are to eat, and there is no reason why a child should be bored any more than that it should be nauseated. In either case the same dislike follows, and it is easy to recall instances where one of the great books of the world has been forever sealed as a pleasure, because it was once imposed as a task. There are poisons for the mind, of course, as for the body, and much trash that may well be kept out of the way of eyes as beyond the reach of fingers; but there is still choice enough to tempt healthy hunger and insure vigorous growth.

Value of time.

Few people seem to realize the great importance of children's time, and the responsibility of their elders for its proper employment. So soon as the set lessons are over and the appointed studying done, a child is often told to go and play, or given something to read that will keep it quiet, or sent on the same routine walk, day after day, nothing being suggested to arouse new interests, or feed the ever-hungry young mind; and if it asks too many questions, it is usually given to understand that it must not be inquisitive. It is easy to laugh at the didactic priggishness of books like "Sanford and Merton," or Miss Edgeworth's "Moral Tales," and to congratulate the youth of to-day upon the possession of more entertaining literature; but the fact remains that our grandfathers and grandmothers were frequently more thoroughly educated, according to the standards of their time, than we are now.

The tremendous pressure of modern life, and the still growing tendency to specialism in all branches of work, must continue to make anything like general knowledge more and more difficult; and when we neglect the opportunities of childhood we are as much to blame as though we wasted trust money, because we are diminishing the child's working capital for the rest of its existence. Anyone who has watched children left to themselves must have noticed that, when they are not playing romping games from excess of animal spirits, or taking physical exercise for the pleasure of it, both of which are useful and even absolutely necessary, they almost always play "at" something, from the boy who rows a boat or drives a coach with chairs, to the girl who keeps house with her dolls; and nothing delights them more than the chance of learning while they are amusing themselves—a knowledge which does not involve any mental strain, and yet has a curious way of sticking in the memory.

Nothing, however, can be worse for the growing mind than constant pressure; the richest soil should sometimes lie fallow, and the practice of dovetailing one occupation after another at set times into a child's day, without ever giving it time to stretch itself in blessed idleness, must tend to increase the nervousness to which we are already predisposed by climate.

It is harder to be responsible for guiding the tastes of a girl than of her brothers, because by the time a boy is ready to enter college or active life, he has in many cases shown a decided bent for some pursuit which he wishes to follow; but a girl of eighteen has still an indefinite future before her. In the first place, the changes and chances of life in America are so many, that it is well for every woman to be able to earn a living if she is thrown upon the world. She should also have resources within herself, so that she may be able to endure her own society, and be a pleasure instead of a burden

to others, in case she does not marry and must be much alone.

Marriage.

We have left until the last the consideration of her marriage, but even now a certain number of girls do still consider marriage as a probability, if not a necessity, and, as magic mirrors are not articles of commerce, it is not possible that a maiden should be able to foresee for what kind of man she may be destined to be the life-long companion. The natural tendency of modern society is to make marriage less of a claim and more of a contract, and the firmest base on which it can rest is friendship, made up of intelligent sympathy and appreciation. Men who are worth anything like the society of their equals, and, as a general rule, the women who have counted for most in history, or have led the happiest lives at home, have been those to whom a man could come and feel sure that he would be understood, whether in the trials of his work, or during the pleasures of his leisure. Although a married woman has unquestionably as much right as one who is unmarried to develop herself to her full capacity, she should always bear in mind that it may be possible to make her husband feel that he is being crowded out of her life, while she is perhaps only trying to become more of a companion to him mentally, and also that clubs, committees, and associations cease to be valuable if they encroach too much on time, or tend to efface natural individuality.

The important question of the best reading for young girls cannot be decided off-hand in a few generalities. It is much harder to select what we think may be good for one, than it is to forbid what we believe to be hurtful to all; but curiosity can no more be stopped by prohibition, than hunger can be satisfied by the warning that certain food is unwholesome, and one of the most significant of the parables is that in which the unclean spirit, having "gone out of a man, he walketh through dry places, seeking rest; and finding none, he saith, I will return unto my house whence I came out. And when he cometh, he findeth it swept and garnished. Then goeth he, and taketh to him seven other spirits more wicked than himself; and they enter in, and dwell there."

Books for girls.

The healthy mind has healthy instincts of choice. If a girl can get at plenty of good reading, she is not likely to be attracted to what is bad. Nor should she be limited to what are known as books for girls. There is open air and sunshine for all alike in literature, as in the actual world, and too much housing from the weather is not to be commended.

The common saying that all have an equal share of time may be true as regards clocks and calendars, but in reality time seems to be most unequally divided, and it is a truism that to spend time well is at least as hard as the judicious spending of money. It may, however, be safely said that we make time to do a thing, provided we want to do it enough, and, as choice implies elimination, we can make much or little out of our spare hours, the result depending on our capacity for finding out what we can do best, and then sticking to it.

Impatience of routine.

One of the reasons why woman's work, as a rule, is less thorough, and therefore worth less, than that of a man, is because she is less patient of routine. Nothing is more common than to hear of a woman breaking down under what are called "household cares," and in most cases that does not mean hard work or child-bearing, but the repetition of uninteresting tasks and petty problems of

administration. A man's life is more varied than that of a woman, partly because he makes it so; but in any profession there is an immense amount of dull, hard work which he takes as a matter of course, because he has had to learn that certain things must be done at certain times, whether he likes it or not; and so long as routine does not settle into drudgery there is no better mental discipline.

It is impossible to watch a number of women without being struck by their general indifference to rules and contempt for regulations, unless they have been brought into contact with the laws of business life, which govern both sexes alike. A familiar example of this may be found any day, at a window for the sale of postage-stamps, or the ticket office of a theatre or railway. A file of men will usually wait patiently, each taking his turn when it comes, and going off immediately to get out of the next man's way; while a woman will try to go in from the wrong end of the line, or push in before those who are ahead of her, especially if they are men, or keep a string of people behind her fairly prancing with impatience while she deliberately counts her change, or asks questions which, with a little thought, would answer themselves.

How often does a woman try to put herself into the place of a hard-worked man, to follow the strain of his business life from hour to hour, day after day, and then give him the credit which is his due for all the great and little courtesies and services that he is constantly rendering her as the privilege of her sex, and so much as a matter of course that she looks upon them as a right? It is not that she is naturally stupid or selfish, but that she has never been taught to see the difference between justice and courtesy, or to make any distinction between a right and a privilege, so that her mind does not focus properly, or rather does not act at all. More harm has been done to women by assuring them, and allowing them to persuade themselves, that they have heaven-sent intuitions which enable them to dispense with the use of their reasoning-power, than they have ever suffered through the tyranny of man. It is not necessary to deny the existence of such intuitions, but because a bird has wings we do not therefore tie up its legs, nor insist that a man shall order his dinner in verse if he happens to be a poet. The more a girl can be taught to give reasons for her opinions, instead of clinging to them with her eyes shut, the more useful her advice will be to others, and her judgment to herself. The greatest lesson that life can teach to man or woman is the knowledge of what is best worth caring for in it—a knowledge which can no more be gained without a mental sense of proportion than a building can be drawn without the aid of linear perspective.

An American characteristic.

We Americans are by nature gregarious, fond of hearing ourselves and others talk, and this seems to be partly owing to a form of our national nervousness, and partly because most of our emigrating forefathers, especially those who settled the Eastern and Middle States, came from towns at home, and therefore naturally clustered into towns again here, or settled near them, as much for pleasure as for common protection. The consequence is that we do not inherit a love for country life in the sense in which it means so much to English people, nor are we taught to enjoy it as they do. We are accustomed to think of them with a sort of impatience, as being slower-witted than ourselves; but in feeling for nature, and in resources for keeping the record of nature's friendship, most

of them can put most of us to shame. It is not that all Englishwomen sketch well, or add anything serious to the study of plant or animal life, or out-of-door phenomena; but that they are trained from childhood to observe them, and the result of their habit of study at least gives pleasure to themselves.

The love of nature.

Love of nature, like a talent for drawing or an ear for music, is inborn in some people, and almost lacking in others; but nothing is truer than that we find in life what we put into it, and if our lot is cast in the country, it rests with us to make the most of opportunities, the extent of which is only to be defined by our own interest. Within the last few years there has been a decided new impulse toward out-of-door studies, and the beginner who wishes to observe plants and birds cannot do better than start with Mrs. Dana's little book on "How to Know the Wild Flowers," and Mr. Grant's, called "Our Common Birds and How to Know Them." One passage in the latter is so just that we quote it in full.

"Doubtless there are specially favored spots in every region where the observer will meet with the objects of his search in greater variety and profusion than in other places, and to him who once becomes attentive to ornithological pursuits, they will speedily become well-known and favorite resorts. Mr. Burroughs, a constant observer and a charming writer, tells of a certain hemlock wood where, during one ramble, he counted 'over forty varieties.' But it is not essential that multitudes of birds should be present to render the occupation of the student attractive. In fact, it is not certain that too great a variety would not be a means of confusing the beginner. His attention would possibly be diverted from one specimen to another with such rapidity that he could not sufficiently familiarize himself with any. Certainly, the closest observers have never made it a matter of complaint that objects of study were not at hand. Mr. Bradford Torrey, either from necessity or choice, made the Common, in the city of Boston, a field for his study of birds. One would say that this was not a promising site. In fact, Mr. Torrey admits that the place is not an ideal one for such a purpose, though, in justice to him, it must be stated that it is not of the scarcity of objects that he complains, but of the publicity of the situation. He says: 'Other things being equal, a modest ornithologist would prefer a place where he could stand still and look up without becoming himself a gazing-stock.' Nevertheless, Mr. Torrey did 'stand still and look up,' and to good purpose, too. He says: 'Within the last seven or eight years I have watched there some thousands of specimens, representing not far from seventy species.' That is what it is to have the love of observing and to know how to exercise it. The ordinary citizen of Boston passes through the Common every day of his life, noticing only English sparrows, and perhaps a few robins. But Mr. Torrey finds 'not far from seventy species,' among them birds most unlikely to be in such a place, as the butcher-bird, the sap-sucker, the Maryland yellow-throat, the cuckoo, the kingfisher, and the owl, not to mention a mocking-bird, a cardinal grosbeak, and a paroquet, which he guesses to be escaped cage-birds.

"Gilbert White's researches were confined to the single parish of Selborne in the county of Hampshire, England; and his diaries and letters to his friends, 'Thomas Pennant, Esquire,' and 'The Honorable Daines Barrington,' in which he discusses and comments upon the quadrupeds, birds, insects, worms, vegetables, weather and

antiquities of his parish, have been the delight of succeeding generations of readers, whether naturalists or simply cultivated people of no especial calling.

"'I find,' he writes, 'that that district produces the greatest variety which is the most examined;' a significant remark, and, coming from a past-master in his art, worthy of full credence. We may, therefore, be assured that whatever place we are in will be found to offer full scope for studies in natural history. All that need concern us is, lest we ourselves fall short in requisite diligence."

And, as Mrs. Dana says:

"The pleasure of a walk in the woods and fields is enhanced a hundredfold by some little knowledge of the flowers which we meet at every turn. Their names alone serve as a clew to their entire histories, giving us that sense of companionship with our surroundings which is so necessary to the full enjoyment of out-door life. . . . Such an acquaintance serves to transmute the tedium of a railway journey into the excitement of a tour of discovery. It causes the monotony of a drive through an ordinarily uninteresting country to be forgotten in the diversion of noting the wayside flowers, and counting a hundred different species where formerly less than a dozen would have been detected. It invests each boggy meadow and bit of rocky woodland with almost irresistible charm. Surely Sir John Lubbock is right in maintaining that 'those who love nature can never be dull,' provided that love be expressed by an intelligent interest rather than by a purely sentimental rapture."

A hundred years ago landscape gardening was a science held in high consideration both in Europe and America, but for fifty years it practically stood still, and the term landscape gardener was used almost at random, until in some cases it has come to mean scarcely more than a man capable of laying out a tennis-court, or designing the crudest carpet bed. The name landscape architect is now used to describe the artist who is as necessary to the best development of natural resources outside a house, as the building architect is to the house itself. It is his business to make himself familiar, first of all with the natural features of the land and their capacities for composition, and next with the forms of vegetation which are appropriate to the soil and surroundings. He must closely study effects of light and shade and the massing of characteristic foliage, being careful to avoid the use of any growth which will produce the effect of an exotic, this being one of his chief points of difference from the ordinary landscape gardener, who tries to collect into a given space as many varieties of trees and shrubs as possible.

Photography will prove a great help and amusement to anyone interested in this kind of work, not only as a record of things seen from day to day, but to preserve bits of composition, whether natural or due to art. Nor is this study necessarily a pastime only. The capability of Miss Wilkinson, who is the successful landscape gardener of the Metropolitan Public Garden Association of London, may well suggest to American women that a new profession may in time be added to those already open to them.

Village Improvement Societies.

One of the most cheering signs of the growth of national taste, is the spread of Village Improvement Societies, and their management is work for which women are peculiarly well fitted. The first thing to be done is to interest as many residents as possible, and es-

tablish the subscription of a fixed sum, so small that all can afford to join, and will thus have an equal interest in the result. If a number of people will pledge themselves to give more, so much the better, but it should be in addition to the general subscription, which may be fixed at one dollar. After a president, vice-president, treasurer, and secretary have been chosen, standing committees should be formed, on finance, entertainments, sanitation, roads, streets and paths, and on trees.

The committee on entertainments is an important one, for the subscriptions cannot be expected to cover the expenses of the society, and its treasury must depend on the money which people are usually willing enough to give when they can get some pleasure in return. As one of the chief objects is to interest everyone alike, it is a good plan to replace the usual tableaux or theatricals by a village festival, or kermess, which may be held out-of-doors in summer, and to which housekeepers are asked to contribute ice-cream, cakes, cut flowers, or whatever they can best give.

Some happy communities may not need any committee on sanitation, but it is a rare case when the water-supply, sewerage, and surface drainage are so good that they cannot be improved by careful inspection and the advice of an expert sanitary engineer. Should he suggest alterations, the society will bring his report to the notice of the village authorities, and work with them to set things right, as it should always be borne in mind that its object is not interference, but co-operation.

The committee on roads and streets is almost sure to find plenty to do, for it must be acknowledged that, as a nation, we have not the instinct of orderliness which in other countries may have come from the need for economy. One of the first things to be done, if the postmaster has not thought of it already, is to put a large box or basket inside the post-office, with a courteous notice, asking that torn envelopes and newspaper-wrappers shall be deposited in it, instead of being left to blow into the street; and if a man is paid to go about the village every day, or several times a week, collecting the miscellaneous rubbish which is too apt to be thrown into the roadway, the result will be found well worth its cost.

In most villages, where the streets are not paved, there is apt to be a ragged strip of grass between the roadway and the foot-path, and this should be kept closely mown, the edge next the street being cut in a straight line with a sod-cutter or spade.

Outside the village limits the committee will also find plenty of work, and experience has shown that there is no reason why a woman should not make herself an expert in road-making, now that the crying need for good roads is beginning to be generally felt.

The selectmen and road-masters of a small community are not usually expected to be men of learning or leisure, but they are almost always ready to receive sensible suggestions, especially if made with a little tact. In many parts of the country the telephone and telegraph companies have done great harm to the road-sides by the reckless cutting or stripping of trees. The society should try to reduce this evil, and should urge land-owners to lessen the danger of forest fires, by keeping the sides of roads which run through their property clear from fallen timber or dead brushwood.

Tree-planting in villages and towns has been much and rightly in favor for the last few years, and it should be remembered that a tree is like a child, requiring to be constantly looked after, and that no treatment of either is sensible which does not consider the future.

A competent nurseryman should be consulted as to the saplings which are likely to thrive best, and after they are planted and protected from animals, a certain sum should be set apart for their yearly pruning, manuring, and general care. The greatest authority in this country says that a good landscape gardener should be able to look forward at least forty years; and, especially where trees are concerned, it is well to be possessed of the large patience of Nature.

Clubs.

Dwellers in small places are apt to think that their opportunities for what is vaguely called cultivation, must necessarily be less than those which crowd upon the inhabitants of large towns; but it may be doubted whether the advantage of contact with many minds, and of access to many forms of amusement, is not counterbalanced by that inevitable friction with other pebbles in the big bag, which tends to rub the angles of individuality from all except the strongest minds.

A recent study on the "Literary Clubs of Indiana," by Mrs. McKay, is interesting as showing the rapid spread of such organizations in congenial surroundings. Neither Massachusetts nor New York can claim the honor of being the pioneer of women's clubs, for the oldest is believed to be the Alcuin, of Madison, Ind., named in honor of him who was the first man in the Middle Ages to think women capable of receiving instruction, and who thus became the tutor of Charlemagne's daughter.

A few years before our Civil War the attention of philosophers and idealists throughout the world was drawn for a time to the socialistic colony founded at New Harmony, Ind., by Robert Owen, often known as "the father of American Socialism." During its short and restless existence his granddaughter, Constance Fauntleroy, who was fresh from Europe, with the influences of school and the classics strong upon her, organized in 1858 a literary club for women only, which she called the Minerva.

After her marriage she moved to Madison, in the same State, and started the Bronté, adopting the same constitution which she had drawn for the club at New Harmony. It was also composed of women and was purely literary, furnishing original matter in the form of stories, poems, sketches, etc., for the entertainment of its members, some of the best of the articles being published. Later, men were for a time admitted to membership, but the club soon reverted to its original rules and adopted its present name, and is now justly proud of having held its regular meetings uninterruptedly, save for summer vacations, ever since its first organization, nearly thirty-five years ago.

In the State of Indiana alone there are now a hundred and one clubs for women, exclusive of college societies, and they have sprung up and spread all over the country. They may be divided into two general classes: those of which the object is serious, consecutive work, and those which aim only at what may be called literary recreation.

Travel clubs.

To the first belong the Travel or Tourists' Clubs, in which the members may journey by means of books or maps through one country after another, systematically, and if to this there be added a study of history, the interest is greatly enhanced. One Western club which has a large membership, possesses a fine stereopticon, and on alternate weeks views are shown illustrating the subjects which are occupying attention at the time.

Reading clubs.

Other clubs meet for the study of one author, such as Shakespeare, Goethe, Browning, or the Greek poets. These are often of mixed membership, men and women together, and a small Shakespeare club, formed of people who know each other well enough to be able to read aloud without self-consciousness, may be made to give great pleasure. One person who is familiar with Shakespeare usually allots their parts to the others, and marks here and there the passages which have to be omitted, and each member is supposed to go over his part once or twice before the meeting, in order to be able to read it with freedom and spirit. It is astonishing to see how the characters stand out, and how magnificent the great speeches sound, by the help of any intelligent reading, without the least attempt at acting or even elocution.

Book clubs.

Where people live sufficiently near one another, book clubs are easily started, and may be made to give great pleasure. The number of members should not exceed the number of weeks during which it is proposed that the club shall act during each year, in order that at the end of the time each member shall have received and passed on all the books.

A subscription of five dollars from each member is usually found sufficient, as an arrangement should be made with some bookseller to supply the club at a discount, and when the volumes have been read, they may be sold by auction among the members, or given to some free library.

The books should be chosen by a committee of two, which allows for diversity of taste, and after a convenient route has been arranged, a list of members should be pasted in every book, each list being headed by the name of the member with whom that particular book starts, and followed by that of the next neighbor to whom it is to be forwarded on a certain day of each week, either by the reader, or by a messenger employed for that purpose; a fine being imposed if the volume is not left ready when he shall call, or if not forwarded promptly when the member is responsible.

In many clubs, two books, one serious and the other lighter, are sent at a time, but the rules are the same as for one, and after they are once started straight, the only duty of a member is to forward them promptly and regularly to the person whose name comes next on the list.

Report clubs.

One of the most frequent reproaches made against women, is that they will not read the newspapers, and are consequently out of touch with intelligent people upon matters of general interest.

To obviate this, Report Clubs may be formed, in which each member agrees to read all that she can find in the newspapers or periodicals about a certain country, and tell it in connected and condensed form at the meetings. These may be held once a week or once a fortnight, and supposing such a club to consist of eight members, the countries discussed may be America, England, France, Germany, Italy, and Spain, Russia, South America, China, and Japan, or any other division which is chosen. Some weeks bring a larger budget of news concerning one country, the next of another, and the rivalry in regard to information and the interchange of impressions is very stimulating. Another way of accomplishing the same thing is through Current Topics Clubs, in which one person is selected to study and give an account of what has been done recently in music, another on books, another on foreign politics, etc. Each weekly meeting being devoted to a single topic.

Luncheon clubs may be made amusing and useful in several ways. Either the members may agree to take turns in cooking the meal themselves, sometimes binding themselves to keep within a certain fixed sum, as a study in economy; or they may decide to speak nothing but French, German, or some other foreign language, while the luncheon is going on, or discuss some book agreed upon beforehand.

Luncheon clubs.

Besides associations which meet for a definite purpose, and of which the membership is usually limited, there are those in which women of congenial tastes are drawn together for mutual cultivation and interchange of ideas, and these are steadily on the increase throughout the country.

It is naturally hard to lay down general rules which shall govern alike the widely different conditions of woman's life and mental development, or prescribe as definitely best one mode of meeting rather than another, and it is easy to laugh at women's literary clubs as priggish or sophomoric; but in many cases they serve to open a window through which, without neglecting any duty, a woman may look beyond the narrow things of home.

The ordinary business environment of a man's life forces him into contact with other men, and teaches him his own rating, a valuable experience often withheld from a woman; and it is much better that a woman should be able to compare herself with other women, than that she should have no standard of comparison at all. Besides, most of her daily routine does not involve brain work or bodily fatigue, and no matter how much she may read or study by herself, she will be the better for the wholesome friction with other minds which is apt to stimulate and also to teach humility.

The general literary clubs divide themselves into two classes, in one of which written papers are prepared and read by the members, while in the other they meet for informal discussion of some subject determined beforehand. In either case they should, if possible, consist of about forty members, as it is not safe to count on the attendance of more than two-thirds, and it is desirable to have women who represent different phases of thought and experience, not forgetting a certain proportion of good listeners; for, after all, these clubs are more or less debating societies, and if everyone is anxious to talk, the meetings are likely to be somewhat unsatisfactory.

Literary clubs.

In some clubs, each woman presides in her own house, but as a rule it is better to have a permanent chairman, who is, by the way, far the most important member. She should be a woman in the uncertain maturity of "a certain age," and must be blessed with decision, good temper, and above all, tact. When twenty or thirty women—or men either, for that matter—are interested in a discussion, there is a natural tendency to split up into groups, with the result that much good talk may be lost to most of those present. The chairman must be able to hold back the brilliant members who want to assert themselves too much, and draw out the timid ones, who may be well worth hearing; to guide the debate sometimes, and put an end to it at others; and all as if it were happening quite naturally and without any especial interference on her part.

In the more serious and ambitious clubs, the members in turn, or as many as will undertake the task, prepare written papers, which are read aloud, one at each meeting, and are followed by general discussion. A small committee should decide on the subjects of these papers some time beforehand,

and it has been found more interesting to have them follow a certain line of thought during the season. For instance, before the club breaks up for the summer, if it only meets for half the year, the committee might choose the history of the Renaissance as the topic for the next series of papers, and one member may agree to read during her leisure in order to write an account of its development in France; another may treat of what it had been in England, and so on until the more important countries have all been dealt with in different essays. Short sketches of men who are not generally well known, but who have influenced history in various ways, are also appropriate, and if a certain limit of time and place is imposed, it will be found to give the series of papers a valuable relation one to another.

When "review clubs" are held for verbal discussion only, it is still an advantage to have the subjects chosen and announced from one meeting to the next, to avoid loss of time in selection. The rule may be made that each member shall send in several subjects at the beginning of the season, from which the chairman or a committee chooses two for consideration each time, it being left optional with members whether or not they shall read up beforehand. This method admits of a wide range of subjects during a season, and often leads to original and stimulating discussions, while it is of course always possible to interpolate subjects of immediate interest from one meeting to the next.

The club meetings cannot be expected to be always equally interesting. Two or three together may be very entertaining, to be followed by one that drags and cannot be made to go; but we must remember that while we have received a general impression that the old French salons were extremely brilliant, there must have been times when they were deadly dull, and it is only by taking the vote of all its members at the end of a season that the pleasure or profit of a club can be determined, and a continuance of its life insured.

Opportunities in Large Towns.

So far this brief sketch has suggested only a few of the opportunities which may be created or improved in the country or a small town, but women whose homes are in large cities have wider choice and must also face greater responsibility toward those whose lot in life is less fortunate than their own.

In former days those who had gave of their abundance, if they were of a kindly nature, and those who received were supposed to be duly grateful; but Lady Bountiful is no longer an ideal, and we cannot hope to keep off the grim giant Socialism, as savages try to appease evil spirits, by feeding the poor with little cakes. The comforting belief that philanthropy is a virtue is rapidly giving way before the consciousness that we are responsible for any ills that we could prevent, and that if we do not at least mitigate them, we are ourselves likely to suffer through them in the end, as society becomes more complicated and the struggle for existence more bitter.

As yet we have scarcely felt some of the problems which beset European countries, but every decade brings them nearer, and they will be all the harder because we have not the foundation of long existent custom and authority on which to fall back.

It may be taken for granted that a woman can easily find ways in which to instruct and amuse herself in a large city, but the question of what she shall do for others with her leisure must of course depend upon her age, her capac-

ity, and the amount of time and money which she has at her disposal.

One of the essentials of really good work is that it should be done with the whole strength of the worker, not grudgingly nor of necessity; and in order to be a cheerful giver it is necessary to discover, first of all, in what direction the natural impulse leads, and also whether the individual is better fitted by disposition to work in company and under organization, or independently and alone. For instance, it is waste of time for a girl who does not care for children to have anything to do with kindergartens, but she may be in her element with other girls of her own age; and another, who has no knack at any kind of teaching, may be drawn instead of repelled by hospital visiting. The important thing is for each to find out what she likes to do, and when she has made up her mind, then to go on doing it whether she likes it or not, until it has become a part of herself.

As a rule, the most valuable work is done under guidance and in concert with others, but some minds do not fit well into frames, and yet they may be as useful in their way as scouts and skirmishers are to the main body of an army; provided always that they work alone, because they can accomplish more by exercising their natural gift, and not because they are conceited or impatient of restraint and discipline.

One of the best things that can be done for a young girl is to bring her, even from her childhood, into relation with some family where there are other girls whom she may help, not only by giving cast-off clothes and careless presents, but by real sympathy and interest. Anyone who is at all well-off must come into contact with many others who are in need of something more than mere food and clothes, and it rests with us whether they shall be our friends or our enemies when the lines of separation between rich and poor come to be closely drawn by the pressure of competition, scarcely felt as yet, but sure to come.

Many a castle in France was saved to its owners through the turmoil of the Revolution by the devotion of peasants who were scarcely more than serfs, but who had been decently treated, and therefore held their hands from the fire and pillage with which their neighbors avenged long oppression.

It is impossible that a man who is starving should have a friendly feeling toward one who is well fed through no merit of his own, and the very poor have human nature on their side when they are not overwhelmed with gratitude for the help which they know costs us so little to give; but the fellowship and devotion to each other of these same miserably poor people is proverbial.

Equality must always be the basis of true comprehension and consequent friendship, and the element of condescension on one side and interest on the other is fatal to any real freedom of intercourse. It lies with ourselves to make those who have had fewer chances feel that we wish to open for them a door into a wider life, instead of merely standing outside and handing them things through a window.

College Settlements.

The growth, in Europe and America, of societies like the College Settlements, in which educated men and women, not bound by any religious rules, live among the people whom they wish to help, is very interesting, and although it may be easy to find some faults with the system, it has certainly been an agent for good, because it involves the test of personal devotion.

"The idea of the sharing of the life of the poor by university men owes its origin to no one person," says Mr. Woods, in his "English Social Movements." "It has been a gradual development which has taken up elements from the teaching and influence of nearly all the great spiritual leaders at the universities during the last thirty years.

"As early as 1860, Frederick Maurice was establishing the Working Men's Colleges, and securing the services of young Cambridge graduates as they came up to London, for conducting classes in their spare time. . . . In 1867 the University Extension movement had its beginning from Cambridge. . . . But it was at Oxford first that the feeling of humanity urged men to go and make their homes in the city of social exiles, at the East End of London, living there the life they had learned to live under the influences of the university.

"It was to the late Rev. John Richard Green, Vicar of St. Philip's, Stepney, and historian of the English people, that Edward Denison went in 1867 and sought an opportunity to live and work among his parishioners. Denison was a young Oxford man of wealth and social position, and at first Green could hardly believe that he was in earnest. But Denison took a lodging near by, and used to visit the people of his neighborhood, and often addressed them publicly on the subject of religion. Unfortunately his health failed him, and he came to an early death. So also, when Arnold Toynbee resolved to spend the summer vacation of 1875 in Whitechapel, he went to the Rev. Samuel A. Barnett, Vicar of St. Jude's. These last two names are the most closely identified of all with the original 'Universities Settlement.'"

Toynbee Hall, which was chosen as the first home of the new movement, was opened in Whitechapel on January 1, 1885, and soon after the Women's University Settlement in East London was projected. The interest taken in the plan by three graduates who were then studying at the women's college of Newnham, Oxford, led them, on their return to America, to urge that a similar experiment should be tried in New York; and they met with a cordial co-operation from the alumnæ of various colleges here, as it was felt that a large company of young women, fresh from the privileges of college life, and full of youthful enthusiasm, lacked scope for the energy so long trained to definite work.

In 1888 an appeal was sent out which met with a ready and generous response, and on November 1, 1889, the first College Settlement for women was opened at 95 Rivington Street, New York, with Miss Jean Gurney Fine as head-worker and an informal committee of graduates from Wellesley, Smith, Vassar, Ann Arbor, and Cornell as a board of control.

Miss Frances Dyer, in an article on the Settlement published in *Harper's Bazar* a few months later, says, "the locality is said to be more densely populated than any part of London. One-half of all arrests for gambling, and one-tenth of all arrests for crime in New York, come within the limits of the election precinct in which the residents live. Five churches vainly try to meet the spiritual needs of fifty thousand people, and there is one saloon for every one hundred inhabitants. These facts sufficiently indicate the character of the neighborhood in which these young collegiates, representing the highest type of American womanhood, elect to spend a portion of their time. . . . Is it safe for the young ladies to live there alone? and does it pay? These two questions constantly confront those who are actively engaged in the enterprise. Self-interest

alone prompts an answer to the first query. They are safer there, engaged in their mission of love, than they will be a few years hence in their cultivated homes, if nobody cares for the class to which they are ministering. . . . Whether it pays or not can be better answered by the generation succeeding our own."

Toynbee Hall, London.

In a little volume called "The Literature of Philanthropy," there is an interesting article on the Settlement by Miss Fine, now Mrs. Spahr, and Miss McLean, in which they say, speaking from their own experience: "That which is the peculiar feature of the Settlement, as has been often said, is that it is simply a home, where those who wish may go and live for the sake of becoming the friends of those about them. The informal relations between the Settlement and its neighbors are a basis for much friendly intercourse, but no report can give satisfactory account of work done during every day by every resident. We know that our neighbors consider us their honest friends. They believe that we care for them personally—that we are interested in their individual joys and sorrows, and share our own with them. Our outstretched hands have met in the warm clasp of friendship, and we no longer realize that there is supposed to be a gulf between the different classes of society. No lines are drawn; all are friends alike—the poorest and the most well-to-do, the recent immigrant and the New Yorker of many generations, the Jew and the Gentile."

There has been in the minds of many a serious question, whether the life would not prove unwholesome for the workers who entered it. Experience has proved the "colony" plan to be a reasonable and natural life. The family life of educated women with congenial tastes, common interests, and independent convictions, is a relaxation in itself. The residents leave the place with reluctance and are eager to return to it. The physical conditions are not as hard as it was expected that they would be, and every resident can regulate her own amount of work. The question is often asked, how far the College Settlement is a religious work. It was hoped in the beginning that the work would be one in which people of varying convictions might labor together harmoniously. This hope has been fulfilled. As the Settlement is in the midst of a population of German Jews, any definite religious work in the house would destroy much of the influence gained. What are the results? The residents are recognized as the friends of those about them, the children turn to them with the joy of every acquisition and the grief of every loss. The club boys of sixteen and seventeen years are proud of their connection with the house and eager rivals in its good opinion. The work is a process of education; the object sought is helpful, personal contact. It is the method of friendship, a relation which implies giving and taking on both sides; and the workers at the Settlement find one of the strongest points gained by residence to be, that their neighbors have a chance to do something for them—a chance which is often improved.

The following summary of the organized work of the Settlement shows how thoroughly it tries to reach all ages, beginning, in the only sensible way, with the little children:

The Rosebud Club. Girls from six to ten years of age. Sewing, gymnastics, singing, and games.

The Rainbow Club. Girls from ten to fourteen years of age. Sewing, gymnastics, singing, and games.

Sewing has been carefully taught, and the mothers are exceedingly anxious to have their children admitted to the privilege of these clubs.

The Clan Alpine. Boys from twelve to fourteen years of age. Stories, talks on famous Americans and on current topics, singing, and games.

The Good Seed Society (Sunday). Any child between the age of five and twelve. Stories with a lesson. Songs of a religious nature.

The Penny Provident Bank (Daily). The children's hour, when we receive deposits, talk together, tell stories, and have a happy time.

Yard day (Saturday). The children to whom tickets have been given come in groups of thirty for an hour's play.

Classes for children:

A singing class.

A wood-carving class.

A kitchen-garden class.

A drawing class.

The Zither Club. An entirely self-managed musical society of boys from twelve to eighteen years of age.

The Young Keystones. Boys and girls from fourteen to sixteen years of age. Discussion of current city politics, singing, and games.

The Knights of the Round Table. Boys from fourteen to eighteen years of age. Talks on current topics, singing, games.

The Hero Club. Boys from sixteen to twenty years of age. Stories, talks, singing, dancing.

The P. O. C. Club. Young men. Talks and debates on political subjects, singing, dancing. This club has received regular instruction in the reading of music.

The A. O. V. Club. Girls from fourteen to eighteen. Classes in sewing, millinery, dress-making, cooking, English literature, singing, games, and dancing.

A Social Evening. A weekly reception to the members of the older clubs. Forty to fifty boys and girls. All-around games, dancing, and singing.

Vespers (Sunday). Young people. Church hymns. A story with a lesson. Several times during the year there was a large special gathering.

The Women's Home Improvement Club. Talks and discussions on practical subjects. Music, light refreshments. A monthly reception.

The Men's Club. Recently formed by the husbands of members of the Women's Club.

A Reading Club. Teachers from the neighboring public schools and the residents.

A Club of Young Married Women, recently organized.

Library. Boys and girls one afternoon and evening. Books are exchanged. There are games at small tables, and illustrated books and papers at the reading-table. In the winter, games are lent for the evenings at home.

Home libraries. Besides those placed in private houses, we have now six libraries in neighboring public schools.

The Reading-room. Open on certain evenings to anyone who wishes a quiet hour.

As this brief sketch is meant primarily for women, it is not necessary to give an account of the University Settlement Society for men, which was founded by Dr. Stanton Coit in 1887, having its headquarters at 26 Delancey Street. One of its chief characteristics is the Neighborhood Guild, of which the fundamental idea is, in the words of its prospectus, "that irrespective of religious and political belief, all the people, men, women, and children, in any one street or small number of streets, shall be organized into a set of clubs, forming a Guild, a centre from which other guilds may radiate to carry out, or induce others to carry out, all the reforms, social, industrial, and educational, which the social idea demands."

An interesting branch of their work has been the Free Loan collection of pictures, the second of which was held at 26 Delancey Street from June 17, to July 29, 1893. The total number of visitors during the six weeks was 56,659, an increase of more than 21,000 over the attendance of the year before. The greatest crowd was naturally on Saturday afternoons and Sundays, and free catalogues with a clear description of each picture and a brief notice of the painter, were of great use to many whose enjoyment of the pleasure brought so easily within their reach was very touching. Such exhibitions could be held during the summer months by any association of people who are willing to take the trouble, and to bear the expense of their collection and proper care, and would certainly have the best kind of influence over the large class who are too shy or too lazy to make the effort of going to the regular art museums.

The Philadelphia Settlement was opened in April, 1892, and that in Boston in December of the same year, being named Denison House in honor of the pioneer of the movement. An extract from the report of the Executive Committee, made in September, 1893, may be given:

"About the future it is hard to speak, but we may say that the lines on which we would have our life develop become more evident to us as the months pass by. It is not probable, for example, that Denison House will ever be a centre for exclusive or even distinctive work among children and young people.

Such work is largely carried on in New York and Philadelphia ; its importance cannot be over-estimated ; yet it is a pity that this, which is after all but one side, though a fine one, of Settlement activity, should be mistaken by the public, and sometimes by would-be workers, for the whole. A letter, recently received, speaks of a large gift for the benefit of working-women to be bestowed somewhere. The donor has thought of settlements, but, says the letter, 'she wishes the gift used not for children, but for working-girls ;' therefore, it would hardly be appropriate for a settlement. Such a misapprehension certainly indicates that a new emphasis is desirable from a new settlement. The profound conceptions of modern life and modern needs for which, if we are permanently to justify our existence, we must stand, may be worked out in many ways. It now seems to us that our leading interests at Denison House will be twofold. If we use the large phrases, University Extension and the Organization of Labor, it is not because we dare feel that we have much power to help, but because we know that we have great desire. It cannot be otherwise than deeply useful to ourselves, at least, that little groups of working-women, representing various trades, should have formed the habit of telling us the conditions of life and labor of which they have personal experience in this desperate industrial crisis ; nor is it without value that the far-sighted men who have influence in the councils of labor, should be ever eagerly ready to share their best wisdom with us, and should seem to think that we may in time be of service to women wage-earners. Whether their hopes will be fulfilled, we cannot say ; the organization of women workers is beset by difficulties which at present seem almost insuperable. But the mere knowledge which we are gaining, and which we in turn may hope to share with many, will assuredly help to that awakening of the social conscience which must precede all social betterment."

So much space has been given to this imperfect account of these Settlements, because the movement which they represent is attracting general attention from all who are interested in what are known as humanitarian problems, and it is impossible not to feel respectful sympathy for the earnest workers who are willing to scorn delights and live laborious days in order to lighten the burdens of their fellow-men. But the question whether it is or is not advisable for a girl just out of college to leave her family, even for a time, in order to devote herself to such a task, is one which is so difficult to answer, that it must be left to the decision of the individual, provided she is morally free to decide. The theory that a young lady must pass the best years of her life in elegant idleness, waiting for a possible husband, who may never come, is now happily discarded, but the natural reaction has caused a certain self-assertion and desire for independence which may easily be carried too far. Even at the risk of sounding old-fashioned, it may be said that no devotion can be worth much in the end, to ourselves or to anyone else, if it is only to be reached by stepping on a duty.

Philanthropic Work.

Kindergartens.

There are, of course, many ways in which a woman may do a great deal of good without living away from home, or taking time from anything but her own amusement in the wider sense of the word, and foremost among these may be classed all the work connected with children and young girls. It is estimated that the city of New York spends every

year, in public and private charities, about eight millions of dollars, and out of that great sum every penny that goes to kindergartens could well be multiplied an hundredfold with lasting advantage to the community. The New York Kindergarten Association was organized in 1889, and now supports fifteen schools, if they may be so called, in different poor quarters of the city. After three years of constant effort the Board of Education was induced to appropriate five thousand dollars in order to try what is certainly no longer an experiment, and seven kindergartens are established in connection with the public schools. Twenty-nine more are supported by various private charities, and the Children's Aid Society is responsible for twelve besides these. Allowing that there are now seventy-five throughout the city, and that each has an average of sixty pupils, that only makes forty-five hundred, and by the last sanitary census there were 160,708 children under five years of age in the teeming tenement-house population of a million and a quarter souls.

Kindergarten Children.

Mr. Jacob Riis, in his valuable book "The Children of the Poor," says, "Without a doubt the kindergarten is one of the longest steps that has been taken in the race with poverty, for in gathering in the children it is gradually but surely conquering also the street with its power for mischief. As an adjunct to the public school in preparing the young minds for more serious tasks, it is admitted by teachers to be most valuable. But its greatest success is as a jail deliverer; the more kindergartens, the fewer prisons, is a saying the truth of which the generation that comes after us will be better able to grasp than we."

Another of its many advantages is that it helps to make Americans out of the children of the emigrants who impose themselves upon us by the thousand. In 1893 the Rivington Street kindergarten had forty-seven names on its roll, though the room could hold only forty comfortably, and says in its report:

"About one-half of the children are of German parentage, and the other half German and Russian Hebrews. To many of them English was entirely strange, and we could with difficulty make them understand us; also, many of them did not know such familiar things as birds and trees, cows and sheep, never having seen them, so that

at first our progress was very slow. We found a happy road to their minds when we began to teach them through singing. They are all passionately fond of music, and they remember and are keenly interested in the things they sing about. The gestures made with the songs also helped them to understand the words. Besides showing them pictures and other representations of objects, we took them as often as possible to Central Park in the afternoon, that they might for themselves see the things they were learning about. By the end of two months we began to see a great improvement in the children, in general intelligence and power of attention. The day before Thanksgiving their parents were invited to see them march with flags and to hear them sing their songs, and about thirty mothers came. They were delighted with the singing, and almost everyone told us how much the children sang at home, and how eager they were to come to the kindergarten, getting up at six o'clock in the morning so as not to be late. One mother said, 'The only amusement we have in the evenings is watching the children play the kindergarten games.'"

The cost of establishing and maintaining for a year a kindergarten of fifty children is about fourteen hundred dollars, and to teach them satisfactorily the services of a principal and at least one assistant teacher are required. If any young girl has what old nurses call "a way" with children, and wants to make herself of some use to them, she cannot do better than to offer her help in a kindergarten. Her services will usually be gratefully accepted by the overworked teachers, and although at first she will be able only to assist the scholars in and out of their wraps, and aid in keeping the very little ones quiet, by watching the method of teaching she will pick up enough to be of real service, and if the work attracts her she can always take a regular course of training in one of the schools for kindergartners.

The day nursery.

About thirty years ago, public indignation in England and France was aroused by the exposure of shameful neglect and cruelty inflicted on babies by those who were paid to care for them while their mothers were out working by the day. Thinking of this, and kneeling in Paris before one of the "crèches" or mangers which are shown in all Catholic churches at Christmas to recall the humble birth of Jesus Christ, a pious Frenchman named Marbeau resolved to establish a public cradle where everything should be done for the health and comfort of its helpless wards. His beneficent mission was a success from the start, and now there is scarcely a charity for children in which the day-nursery does not have a share; and here again there is always work for those who will give it, as the success of all organized charity must largely depend upon intelligent interest and supervision from the outside.

Girls' friendly societies.

One morning in May, 1874, five friends met at Lambeth Palace, in London, to devise a scheme for the protection and encouragement of purity among girls and young women, to uphold the special virtues of modesty and self-respect, and to link the members together in mutual help, sympathy, and prayer. In the next year the Girls' Friendly Society was started, and two years later the experiment of an American Society was tried in the manufacturing town of Lowell, Mass. It worked at

first imperfectly, being limited to one parish, but a general society was finally formed, which adopted its constitution and came to its maturity in 1886.

From the nature of its construction the society is intended to work within the Protestant Episcopal Church, and is distinctly a religious and Church organization. It is under the sanction of the bishop of each diocese; it seeks its field of labor in Church parishes, and requires the consent of their rectors to work at all. The girls whom it tries to reach are, first, the members of the particular parish to which that branch of the society belongs, next, strangers coming from other places, and last, those who are not members of any religious body, and go to no place of worship on Sundays. There are now 150,000 members and associates of the society in England and 10,885 in America, and it does an immense amount of good within its limits, not only to girls who are regular members of a certain church, but to those who may come as strangers into the parish.

The Y. W. C. A.

The Young Women's Christian Association, in New York, is a most useful organization with a large membership. The Art classes have a regular course of three years, comprising mechanical and free-hand drawing, clay modelling and applied design, the study of ornament, and drawing from objects and from life, besides special instruction in the various processes used in art illustrations. There are also classes in book-keeping, business training, and stenography, as well as in millinery and in sewing by hand and by machine.

It is not necessary now to go into further details, for the simple reason that these suggestions are meant only to point out a few of the ways in which a woman may help others outside of any church organization. Religious faith has always been, and probably always will be, one of the great impulses of humanity, especially with women, and there are many who feel that they can only give the best of themselves when they are working within the rules of the religious organization to which they belong. All that must be a matter of personal temperament and conviction. "All service ranks the same with God," if it be honestly and loyally tendered, and if a woman spend her life in caring for the poor and needy, it matters little whether she be called a Sister of Charity of the Roman Catholic Church, a Protestant Episcopal Deaconess, or a Presbyterian District Visitor. Each of these great divisions, however, has its own existing laws and regulations, administered by its own officers, and the only thing for anyone to do who wishes to make one of the army of a religious body, is to report for duty and obey orders like any other soldier.

Working girls' clubs.

Working girls' clubs differ from the Friendly Societies in that they are not under Church government, and the groups which form them are drawn together through the same natural aggregation and community of interests which go to make up any kind of club. It is estimated that at least one hundred and fifty thousand women and girls earn their own living in New York, and this does not include the large number who are not entirely dependent upon their own labor, although they contribute by it to the family support.

It will easily be seen that this second class is the worst enemy the first can possibly have, for, as Mr. Riis says pithily, "the pay they are willing to accept all have to take." For instance, much of the making of fine underclothes and shirts is done by the daughters of farmers in the Eastern States, who are contented to make two or three dollars a week for their clothes—

starvation wages for the town worker who has to pay for her room and board. And it is the same thing further up in the scale. The Society of Decorative Art has work-rooms for orders, and pays good wages to regular workers, but a girl whose time does not mean money will often send an elaborate piece of embroidery to the contributors' salesroom for much less than it could be done upstairs, and buyers who have been told that it will cost more to make a certain piece than the price for which they see the same sort of thing offered for sale, are apt to be displeased.

A Working Girls' Society or Club, as defined officially in their own reports, is "an organization formed among busy girls and young women, to secure by co-operation means of self-support, opportunities for social intercourse, and the development of higher and nobler aims."

It is now ten years since the first was started, and at a convention held in New York in 1890, the clubs of New York, Brooklyn, Boston, and Philadelphia were represented, and papers were read by many girls and women who had been interested in them from the beginning. One of these, by Miss Iselin, now Mrs. Henderson, has valuable suggestions as to the best way of setting to work to get one up, and may be quoted:

"You must bear in mind that the members of a Working Girls' Club are to be chiefly working women and girls who come home too tired, after a long day in the shop or factory, to make any great exertion, even with pleasure as the result. Therefore, start the club in the neighborhood from which you expect to draw members. In country towns and villages this ought not to be a difficult matter, as one's choice is naturally more limited, and one's knowledge of the conditions more thorough than in larger cities; but in all the cases the greatest assistance in this matter can be had by consulting with members of other clubs, if there

Millinery at the Progressive Club, New York.

are others in the place, or, if there are none, with the prospective members; for I take it for granted that no one will be foolish enough to try to start a society in any place without first having some personal acquaintance with working women and girls, either in club life or in the many other ways in which such personal relations are possible. I feel that the importance of the choice of a starting-place cannot be too forcibly dwelt upon. You may succeed, by dint of constant effort, in bolstering up a club started without such consideration, and it may live a few short months, or even a year or two, only to die a natural death, natural in proportion to the unnaturalness of its birth. Having chosen an approximate site for the club, the next step is to ask your working-girl friends to talk to their friends, and to tell them that it is proposed to start a club if they desire one. In this way you will discover how much demand there is for a club in that locality. In country towns and places where clubs are unknown, a good plan is to gain admission to the factories during the lunch hour and speak to the girls yourself, distributing among them afterward cards of invitation to the opening night. To go back to our city club, for it is principally of city clubs that I am speaking, it is best not to be in too great a hurry to start; let the idea simmer a while. Have a parlor meeting of women of the leisure class who you think might be interested, and tell them your plan; from the thirty or forty you have gathered together you will probably get seven or eight who will help you. After having talked matters over with those seven or eight, as well

In the Library, Progressive Club.

as with the wage-earners who have promised you their aid, hire a floor or two floors, sub-letting one to a woman, who in return for reduced rent keeps your rooms clean and gives you the use of her kitchen for cooking classes. In some cases it is best to take the whole house, sub-letting the rooms that are not needed; in this way you have the control of the house, which is very important; but, of course, you run the risk of having the rooms vacant on your hands. Furnish the club-rooms simply, cocoa matting on the floors, plenty of strong camp-chairs, deal tables covered with bright cloths, colored prints and photographs on the walls, two lamps and such ornaments as you can collect, and you will have as pretty and cheerful club-rooms as anyone can desire. Of course, a piano is indispensable. Furnishing and your first month's rent will cost from two hundred and seventy-five to three hundred and twenty-five dollars—it ought not to cost more, and if anything is given it will naturally cost less. This money must be given or obtained in some way by outsiders. It does not seem possible for club members to raise it, unless the amount is borrowed on easy terms and the future club members pay it back by fairs or entertainments; but there are few, I fancy, who are brave enough to start with so heavy a load on their backs.

The preparations are now made for the opening night, and it is time to send out two or three hundred cards of invitation through your working-girl friends and by distributing them in the shops and factories. You will probably have from seventy-five to a hundred and seventy-five girls present. It is well to have two or three good speeches, in which the object and aims of the society are clearly explained. A little music will serve for entertainment, and ice-cream and cake, if announced on the invitation cards, will prove a great attraction, for the American girl who does not care for ice-cream is an anomaly. Before the meeting breaks up it is well to appoint an evening for the organization of the club, and to invite them all, or as many as wish to join, to come on that

At the Working Girls' Club.

evening. When the evening arrives there will probably be a much smaller attendance, but on the whole this is rather an advantage, as you will have much business to transact, and with fewer numbers there will be less confusion. The first thing to be done is to adopt by-laws, a draft of which has been already prepared. Of course, at this early stage it is impossible to have an election of officers which will be in any way representative, and the best

way, it seems to me, is to appoint officers, with the consent and approval of the club, to serve until the first of the ensuing year, or until whatever time the members may decide on for their annual election. This will be found to be an easy way of getting rid of officers who have proved themselves incompetent. You are now ready to take the names of those who wish to become members, and of these those who wish to join classes, having given notice that classes will be formed in different branches so soon as enough members desire them. The classes for which teachers have to be hired are, of course, extra, a fee large enough to cover the expenses being charged. In my opinion there ought to be two, perhaps three, evenings in the week which shall be free, given up to talks, or popular classes taught by volunteer teachers.

"Now for a few words as to the running expenses of a club and the possibility of meeting them out of the membership dues. I believe the rents are higher in the city of New York than anywhere else in this country, so if it is possible to make a club entirely self-supporting in New York, it would be easier in other cities, and still easier in villages. The usual club dues are from twenty to twenty-five cents a month, so that a club with a regular paying membership of two hundred, which in my opinion is quite large enough, would have at the former rate an income of forty dollars per month, and at the latter fifty dollars. In small places the membership will hardly reach two hundred, but the expenses will also be smaller. I think it can be proved that the monthly expenses of a club are about as follows: Rent, $25; coal, $4; gas, $3; cleaning, $4; piano, $4; total $40. When the rent is higher I should suggest that the dues be twenty-five cents a month, which gives an extra ten dollars. Of course this does not leave any margin for extra expenses, but these should and could be met by especial efforts on the part of club members in the way of small entertainments. I know that in many cases it has been found difficult, nay impossible, to make clubs self-supporting, but that it ought to be the aim, almost the highest aim, of every club, I must maintain; until this is accomplished Working Girls' Societies will not, in my opinion, have reached their greatest usefulness. A Working Girls' Club which is nothing but a charitable society is a contradiction in terms. I do not mean by this to disparage the many excellent charitable societies started for the benefit of working girls, but I do mean that, with our avowed principles and aims, we are not strictly honest unless we strain every nerve in the direction of making our clubs self-supporting."

At the same meeting the important question of raising money was treated by a member of the Far and Near Club as follows: "Many clubs in the struggle to become self-supporting, wonder what the members can do to raise more money for the treasury. Fairs are often very successful, and if the girls can sew well plenty of pretty things can be made and sold. But many girls in many clubs can hardly use a needle, and without good sewing and plenty of time a fair is not practicable. Most girls dearly love the acting of a little drawing-room play, and plays can be found which are written for boarding-school girls, where all the characters are women, and where the peasant costumes and other dresses worn can be easily and cheaply provided, and are very effective. Every girl enjoys having the chance of inviting her father, mother, and friends to such an entertainment as this, and with tickets at as low a price as twenty-five

cents no great financial burden is felt; and if the club-rooms will only hold a hundred people, as audience, such a performance can be repeated for two or even three evenings, and the treasury will be presented with quite a large sum. But a still simpler way for the girls to earn money for the club is to have a kermess or kettledrum for one or two evenings, where a tea and coffee table can be presided over by some Japanese maidens, a lemonade well, and a fruit table by French and Italian peasants, a cake table by bakers with their paper caps and long white aprons over bright dresses, and the favorite ice-cream tables appropriately served by young women arrayed in the national red, white, and blue; while, if the rooms are draped with flags and bunting, and a few Japanese lanterns are hung in dark corners, the audience feels well repaid for the preliminary expense of ten-cent tickets, and rises to the emergency and buys what it likes. At such an entertainment, if each member of a large club contributes something, no matter how little, in the way of fruit, flowers, and cake, the tables will be well filled, and no outside help will have to be sought."

Miss Florence Bayard Lockwood contributed the following useful hints regarding the literary element in club life:

"Almost the first act of a new club is to get together a few books as a nucleus, and sometimes these books are bought from a fund set apart for the purpose. But very often the club has not the money, and the first books are given. It may not be out of place here to suggest to anyone who is going to give books to a club library, that old or second-hand interesting books are always most acceptable, but that school-books or books whose pages the original owners themselves have never been tempted to turn, are not the best material for the mind of a tired working girl. It is a curious fact how willing people are to send books to a club library which they themselves would never dream of reading.

"In the New York club libraries at present, the proportion of fiction averages two-thirds; one-third of the members averaging two books a month. Averages, however, are rather deceitful things, as in one club the proportion of members taking out books rises to over one-half the membership, while in another it sinks to an eighth. In all the clubs the different books are taken out by the same members, who may be said to form the reading public of the clubs. I give here the books most in demand, as a suggestion to anyone buying new books for their library: Dickens heads the list, then Scott and the Schönberg-Cotta series; 'Ben Hur;' 'Queechy,' by Miss Warner; Grace Aguilar's works; George Eliot; Mrs. A. D. Whitney; Mrs. Wister's translations from the German; 'John Halifax;' the Elsie series; E. P. Roe; 'Little Lord Fauntleroy;' Thackeray, Miss Alcott. In one club there has been a constant demand for 'Looking Backward,' and there is always a demand for short stories.

"Besides the libraries, the literary classes are another means of giving the girls a knowledge of the best thought and feeling of the rest of the world. Whenever a Shakespeare or a historical class has been put through, it has met with the keenest appreciation. A course of talks on great men and their doings, or great women and their influence, a course of Shakespeare's plays, the story partly told and partly illustrated by scenes and quotations, is heartily recommended to anyone who wishes to make a variety in the weekly programme. It is also much better to finish each play or sketch in one evening, if possible.

"For any one girl who has the desire and the time to pursue a regular course of study, the Chautauqua Reading Circle will be found most valuable, and will enable her to be more thorough in her reading than would be possible if she relied only on our club libraries.

The Gymnasium—Calisthenic Exercise.

"The Endeavor Club, of Morton Street, New York, has tried an experiment now for three years, which is peculiar to this club, and success of which, it is hoped, may lead to its adoption by some of the other clubs. On one evening of the week a sub-society, known as the 'Literary Union,' meets at its rooms. This Union consists of any members of the Endeavor Club who care to join, and their young men friends. It has a constitution of its own and conducts its business on strictly parliamentary principles. The first meeting of the month is given up to business, conversation, and games; the second to 'An Author's Evening,' when recitations and readings from some well-known author, preceded by a sketch of his life, are given by different members of the Union; the third to a discussion of some question of general interest, one of the members presiding; the fourth to a lecture or literary entertainment, to which members of the Endeavor Club and their friends are invited. There has never been any difficulty as to continuing this experiment; and the young men and girls seem to consider it a privilege to belong. There are now some thirty regular members, about fifteen men and fifteen girls. The latter have manifested some slight shyness at first in bringing their friends, but in most instances after the first meeting the men have continued to come, even by themselves. The meeting one another on the common ground of the 'Union' has been of value both to the men and to the girls. Their mutual courtesy and deference has increased, and each has stimulated the other to more intelligent and more thoughtful views of life."

A recent article in *Scribner's Magazine*, written by Mrs. Davidge, who, as Miss Clara Potter, was an earnest worker in the clubs from the start, states that they have now more than two thousand members in the city of New York alone, and that in 1893 the sum of $5,156.25 was paid out in dues from the pockets of working-girls. The monthly dues are fixed at twenty or twenty-five cents, with an initiation fee usually of the latter amount, and if paid teachers are employed for extra

classes an additional fee is charged, and only those join who wish to pay it. Physical culture and singing have proved to be the most popular of these classes, but instruction has also been given, sometimes by volunteers, in dress-making, cooking, millinery, first aid to the injured, etc., each class having the use of the club-room on a certain evening in the week, leaving it free for general attendance on social occasions, business meetings, and the nights on which practical talks are held under the management of the women of leisure who are interested in the club. Sometimes a course is chosen, such as "Famous Women," "Talks on Hygiene," and the like, or general subjects are discussed, as "What is Wealth?" or, "When women take men's places and cut down wages, what is the effect upon the home?" As Mrs. Davidge justly says, "the success of a series of such talks naturally depends largely upon the leader and on her ability to impart information clearly, and in an interesting manner. It is also important to draw as many girls as possible into the discussion that follows the 'talk,' to evoke the opinion of 'modest members and to hold the attention of all.'

"It is difficult to imagine anything better for a girl who has everything she wants at home, than to be brought into friendly contact with other girls who are obliged to face the hard side of life, but it is not altogether easy to establish such a relation, because we Americans are proverbially independent, sensitive, and intolerant of the least approach to anything like condescension." Three years ago Miss Lockwood sent to *Scribner's Magazine* an Open Letter upon this subject, which is so true and suggestive that it should be read by anyone who is interested in the question of how far one class can help another. She wrote:

"It is personality, I think, which is the weightiest factor, and which makes success or failure. Good as the general work may be, intelligent as are the lines upon which it is carried on, faithful as are the workers, it is the personal force which, in nine cases out of ten, fits the keystone in the arch, binds the girls together, and makes the club a success; and one may add, it is the giving of that personal force which so often breaks down the worker in the end. It is this, and not the literal amount of time and labor and wisdom given, although they too must play their part—this personal element which in theory is so ignored.

"The clubs need workers, need ladies to help carry on and extend the work; there is room now for any number of women: ten, twenty, or a hundred can have their hands filled with work, if they will come forward and stretch them out to us and help us try to make life happier and more full of meaning, and freer from temptation, for the girls and women who have to work for their living in our great stores and factories. Not to raise up those who fall—that task is for others—but to help the weak-hearted and the strong-hearted to bear more joyfully the burden of life and difficulties and temptations which would daunt the bravest and the strongest.

"We want the best you can give us; we want women who come to the work *con amore*, not merely to do the orthodox modicum demanded now by society from all unmarried or childless women—and we don't want only the women who have nothing else to do. For centuries these women have been a standing protest against that truly masculine proverb that 'Satan finds some mischief still for idle hands to do'—unless their struggle against the results of other people's sins can be so interpreted—and philanthropy has almost

come to be considered their exclusive possession. Now, this is neither just nor expedient, for there is much work that can be done only by women who

An August Afternoon at Holiday House.

are more in touch with the affairs of life. It was well said of Sister Dora, by a distinguished man of letters, that she possessed three of the most important qualifications for her work—'great personal beauty, fine health, and a keen sense of humor.' You will say at once that these are qualities which would fit a woman for success in any sphere of life; and that is just the point I wish to make — that we need the best you can give us, and that it is not only to the women who can devote their energies exclusively to the work, but also to the society belle, the clever writer, the crack lawn-tennis player, and the happy daughter, that we turn.

"The working girls want more than classes and club-rooms—they want inspiration and sympathy; often an individual inspiration and sympathy to fit their individual needs. The best that

we can give them is our best morally and mentally, the results of our most earnest prayer and practice, of our clearest and hardest thinking. The influence on the worker is perhaps one of the best results of the work—although it may not be an ostensible end in view—for one cannot with honesty, nor indeed with any comfort to oneself, lead a life outside the club wilfully inconsistent with the light in which one appears to the girls; for, never mind how little we desire to be looked upon as examples, we are looked upon as such even by the girls with whom we have least personal contact, and we are apt to find that their belief in us, and constant reference to us, is a pretty sharp reminder of our own shortcomings, even in such minor matters as untidy bureau drawers and buttonless boots—not to speak of the graver questions of living which are continually raised, and whose solution is complicated by the real differences of position and education.

"There are two kindred questions about which there has been and still is much controversy, and, I think, many serious mistakes made: First, in underestimating the intelligence of the girls, particularly in practical matters, in which it is apt to be far greater than our own; and secondly, in belittling our advantages in order to conciliate their prejudices. In many cases these prejudices do not exist, and even when they do the differences in our position and education are sure to come to the front sooner or later, and by frankly recognizing them in the beginning as an advantage, we prevent their being regarded later on as a barrier. The girls are sure to end by knowing that we keep servants, wear evening dresses, and go to the opera; and by plainly speaking of these things when necessary (the necessity will be rare) as comforts won for us by our husbands' or our fathers' intelligence and labor, we make the distinction in our way of living more one of degree than one of kind. When once recognized, the truth will make our relations with the girls of more value than when it existed on an ignorant or mistaken foundation.

"The very leisure and knowledge we are able to put at their disposal comes from this difference of conditions, and it is shirking our responsibility as women of a leisure class when we attempt to pretend that our conditions of life are the same as theirs. The newspapers in this country are successful in giving the working classes a false idea of the occupations and pleasures of the 'upper classes.' They represent them in all their most sensational and regrettable moments, and but little record is made of the majority of well-to-do and educated people with whom plain living and high thinking have not come to be a dead letter. In our most natural and laudable efforts not to patronize the girls, we are apt to forget that we are foregoing the natural advantages of our birthrights in attempting to appear to them as anomalous women from nowhere, instead of ladies whose life and education in perhaps wealthy homes, has inspired us with the desire to share what we consider our real advantages with our less fortunate sisters.

"It is a great pleasure, this club work—work which any woman with a warm heart will find repaying. Much has been said, but it would be difficult to say enough, of the gratitude and responsiveness of the girls to any effort made in their behalf. No one who has not had the experience can realize the pleasure and stimulus of being looked up to and followed, however undeservedly, by a clubful of hard-working girls. The labor is great, but the rewards are infinitely greater, and there are not many of us, I fancy, who would

not tell you that they had gained vastly more than they had given."

Besides the social element and the instruction to be gained in their classes, the clubs are also useful through a Mutual Fund with two hundred and fifty members, in which those who pay fifty cents initiation fee and twenty-five cents monthly dues, receive five dollars a week for six weeks during illness, and thirty dollars at death. The Society of Working Girls, in which all the clubs are enrolled, holds in trust for them a property on Long Island known as Holiday House, to which large parties, often in groups from the same clubs, go down for their vacation. The lowest possible sum is charged for board, and extra expenses are met through the individual efforts of the directors. The opportunities which such clubs offer must vary with the conditions of different communities, but there is no place in which they could not be held with advantage, and no work better calculated to take a woman who becomes interested in it out of the narrowing influences of an easy life.

Hospital visiting.

When Miss Louisa Lee Schuyler organized the State Charities Aid Association in 1872, it had for its first object the systematic visiting of all county poor-houses, hospitals, and asylums throughout the State of New York, and a work began which has grown in honor and authority until we have come to consider that every hospital shall be visited, almost as a matter of course. Those which are supported by private subscriptions or endowments fare better in this regard than those maintained out of the public funds, because the former usually have boards of directors, often women, who naturally take an interest both in the adminis-

Holiday House at Miller's Place, Long Island.

tration and the condition of the inmates, while the public hospitals are not considered nearly so interesting, containing, as they do, chiefly the drift-wood and wreckage of the social stream. For this reason, however, they are more in need of visitors than the private institutions, and as training-schools for nurses are now connected with most of them, anyone who can find time to visit regularly will not only do good to the patients, but will help to brighten the hard-working lives of a most conscientious body of women.

There can rarely be any necessity for bringing a very young girl into direct contact with the grim reality of life as it is seen in the medical and surgical wards of a general hospital, but there is plenty of work ready to her hand in the children's wards, or those in which certain cases, such as eye troubles, are treated separately.

It should be remembered that while the comfort of private hospitals needs be limited only by the amount of their income, public institutions are supported by the money of the people, and must be run in as economical a manner as is consistent with good administration. The poorest patient has a right to a good bed and wholesome food, but the citizen would have a right to object if he were taxed for the little luxuries which go far to make a hospital cheerful, and which should be supplied by outside help. Individual patients may often be assisted to their great advantage, but on the whole it is better, if choice must be made, to give to the hospital rather than to a single case. For instance, invalid chairs, in which convalescents can wheel themselves about, are great comforts, and will last for years with proper care, and steamer chairs, with high backs and an extension for the feet, are less fatiguing than any others to patients who are barely able to be out of bed, with the further advantage of folding into small space when not needed. Knitting-needles and yarn are not everlasting, but they are well worth their cost in the occupation they afford, and little soft cushions for weary backs, a growing plant or two in each ward, felt slippers for the rheumatic cases who are able to hobble about, are a few of the things which will be found of use in any hospital, if only to brighten what must at best be dreary enough.

A visitor may find it useful, as a rule, to keep her eyes open for defects, and her ears shut to tales. Cleanliness, order, and good administration, or the reverse, speak for themselves, but a large hospital is a little world in itself, and like a world, it takes "all sorts" to make it. Tact will be found even more valuable here than in most other places, and if it should be necessary to find fault, it can usually be done without giving offence, if it be taken for granted that people mean to do as well as they can, for we all unconsciously try to live up to the good opinion of others.

Cooking schools.

To this practical branch of woman's work the good old saying that the proof of the pudding is in the eating, seems especially applicable, for since cookery has been promoted to the position of a science, with recognized professors and regular pupils, it has taken a considerable step forward, and will probably do more to improve the race than many more ambitious branches of learning.

English and American people are proverbially wasteful of food and ignorant as to its preparation, and since girls born in this country usually prefer to work in shops or factories rather than to enter domestic service, they have no chance to learn much about housekeeping, and when they have homes of their own their idea of cookery is often confined to a faith in the

virtues of a frying-pan which is as touching as that of any western cowboy. With the life he leads, what he eats does not much matter, but with people cooped up in towns it is different, and it is a good sign that the cooking classes of the working girls' clubs are so popular and well attended.

Cooking schools, of which that in New York is one of the oldest, having been started in 1876, are usually supported by voluntary contributions and the income from paying classes and lessons to cooks. They employ teachers of various grades, and such a school is fortunate if it can be self-supporting; but its ambition should grow with its means, for its most useful work must always be in its free classes.

It is much to be hoped that cookery may come to be regularly taught in the public schools, but in the meantime it can reach many poor children through the different missions, and a course of cooking for the sick is a valuable part of a nurse's training.

Some years ago the New York school tried the experiment of fitting girls to be competent servants by teaching them the different branches of housework, as well as cooking, but it was a failure, because they would not stay long enough to be properly taught, and considered themselves fit to go out to service when they were only about old enough to learn how to work intelligently.

The Cooking Class.

A woman who can afford it may do a great deal of good by paying for vaca-

tion classes, in which poor children are taught to cook during the summer, as it brings a great deal of pleasure into their leisure time, and enables a school to employ its teachers during the season when paying pupils are scattered.

Music Drill at a Girls' Club.

Conclusion.

If a woman has brains, energy, and perseverance, it is possible for her to find or make opportunities which do not belong under any regular head, but are none the less valuable to herself and to others. A case in point is what is known in New York as Mrs. Curtis's orchestra, an organization said by musicians to be the only one of its kind in America.

A few years ago, while studying the violin for her own pleasure, Mrs. John G. Curtis found herself hampered through the lack of opportunity for practice with the players of other instruments, and as she learned that students who meant to make music their profession met with the same drawback, she set to work to see how it could be remedied.

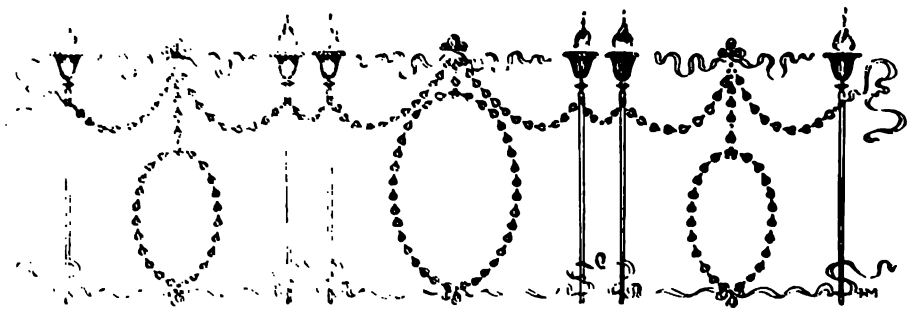
She was fortunate in finding for conductor a good teacher who was devoted to his art, and the first meetings were held in her drawing-room. As there were only six first and five second violins, a paid violoncellist was engaged to play with them, and the other parts were taken by that musical maid-of-all work, the piano. At the end of six years the orchestra has eighty-five members, who are constantly chang-

ing, as, when they have profited by their thorough training, they can readily find employment in professional orchestras or bands.

It is of course difficult to find a faithful and competent leader, but when he has been secured, the ordinary quartette of first and second violins, violoncello and double-bass is enough to start with, as other instruments will join as the time goes on, and if any special one is needed a professional player can be engaged, the ordinary price being three dollars for the evening. The members practise by themselves, and meet for two hours' hard work together once a week.

They should all subscribe according to their ability, for as their numbers increase it will be necessary to rent a larger room, and the expense for the conductor's salary, stands, music, etc., is considerable ; but no promising pupil should be turned away because he is not able to subscribe, as such an undertaking cannot be made self-supporting without defeating one object of its existence, which is to help young people of limited means to become good professional musicians.

To close this imperfect summary, it may be said that if a woman will face her own responsibility to herself, and stand by other women as men stand by men, she cannot but find the quietest life one long opportunity.



XVII.

WOMAN'S HANDIWORK.

XVII.

WOMAN'S HANDIWORK.

By CONSTANCE CARY HARRISON.

Decorative Art.
Appropriateness.
Color.
Design.
Invention of Subjects.
Conventional Representation.
Imitative Representation.
Art in the House.
Couching or Laid Work.
Feather-Stitch.
Stem-Stitch.
Drawn Work.
Point and Pillow Laces.
Walls.
Furniture.
China.

I.—EMBROIDERY.

THE Decorative Needlework, of which so much has been said and written during the last twenty years, was a revival of old-time industries. Begun in London in 1872, this conjuration of forgotten needle-craft was chiefly due to the exertions of a lady moved to pity by the sad fate of a young governess who was found drowned in the Thames—desperate after a long struggle for livelihood in the only career open to her. The idea of creating a school for needle-work of the higher ornamental class, thus prompted, has directed into a new channel the efforts of many women disqualified, by delicate health or for other reasons, for self-support by occupations requiring long-continued exertion, mental or physical.

The Royal School of Art Needle-work, first established in a small room over a shop in a side-street, is to-day a great and beneficent institution, occupying permanent quarters at South Kensington. Rare and elaborate specimens of antique embroidery, with their beautiful designs and multiplicity of stitches, are there restored or imitated, to decorate the wealthy homes of modern England; while the fresh designs of contemporaneous artists are constantly employed in the production of such examples as those first made generally known in America by the Centennial Exhibition in 1876.

The details of difficulties overcome in the early days of this enterprise are full of interest. Crewels had not been manufactured for years, and were unattainable. The first worsted used for experiments in art-embroidery was what is known as carpet "thrums"—the waste left in weaving carpets—and was worked upon pieces of coarse crash or linen. Hence the "tidies," once familiar to all of us, made for the purpose of utilizing embroidery lavished upon these experiments, and now happily extinct.

It is, in like manner, to the influence of an accomplished and benevolent woman that the Society of Decorative Art in New York owes its origin. The success of Mrs. Wheeler's first project to establish here a nursery for developing and training a taste for artistic handiwork among self-supporting women has long been assured, and has been the occasion for like enterprises in various places in other parts of the country. Under the wise and vigorous rule characterizing this society from the outset, work has been done

which rivals that of the parent school at Kensington. Too much cannot be said for the high standard the society has maintained, or for the unwearying effort to so direct native talent among contributors as to place them in relations at once dignified and remunerative with the buying public. With a strong hold on the interest of controlling spirits in a liberal community, with aid freely given by artists and by the members of many active committees, with thorough training in the various departments by the best available experts—the Society of Decorative Art well deserves the honorable eminence it has attained. The Woman's Exchange of New York has also done much to introduce the excellent needlework of poor gentlewomen and others to purchasers, and is still in enjoyment of its honorably won success.

Perhaps the broadest, most original, and richest development of industrial arts applied to house-decoration yet seen in America, however, has come from the little band of Associated Artists, who under Mrs. Wheeler's direct leadership, established an atelier in New York. Their work, too choice and costly to be familiar to the general public, has been executed chiefly for luxurious interiors intended to show every detail harmonized according to the highest standard of decorative art. It is marked by daring fancies in color and design; by the free use and combination of rich materials; by the adaptation of native American forms of flowers and plants to conventionalized ornament; and by the introduction, wherever possible, of American glass, woods, metals, and textiles.

A drawing-room, decorated by Mr. Louis C. Tiffany, contains a portière by Mrs. Wheeler suggesting the storied Alhambra rather than modern Fifth Avenue. This sumptuous hanging, made of opalescent plushes, is, like the moonstone, full of imprisoned light. A mass of fine embroidery, in gold and silk, surrounds underlet disks of satin containing old Greek needlework, incorporated into the stuff by many skilful stitches. The whole is a feast of fleeting color—whether rose or azure, cream or gold, the eye fails to decide.

From the same atelier have come friezes embroidered upon lustrous plush; wall hangings; designs for covering furniture; and draperies in rich variety.

In the various departments of the schools mentioned it is pleasant to see bright, enthusiastic women busy all day long with brush or needle, loving their work for the work's sake, and counting it no hardship "to labor in the vineyards on the slopes."

"Few women of the present day," says Canon Rock, "have a just idea of the labor, the money, and the length of time often bestowed of old upon embroideries, which had been sketched as well as wrought by the hands of men, each in his own craft the ablest and most cunning of his time." The work of Paola da Verona, a "man of incomparable ingenuity," who spent twenty-six years on one piece of embroidery "on gold-wove velvet," is an example. Paola evidently did not think of himself as having but a span-long life, and gave no heed to the burden of the old song:

> "Could a man be secure
> That his life would endure,
> As of old, for a thousand long years,
> What things might he know!
> What deeds might he do!
> And all without hurry or cares"—

a bad rhyme quoted by Herbert Spencer in one of his memorable essays in philosophy. Certainly there has been nothing in the period just passed to inspire the present generation with any special respect for an accomplishment debased to the level of such worsted

work on canvas as was then most familiar to their eyes.

We need not wonder that the art we are now discussing is ancient, or that it long ago attained an excellence not surpassed, if equalled recently. Writers on sociology have observed not only that decoration precedes dress, in order of time, but that the facts of aboriginal life seem to show that dress is developed out of decorations. Garments have often been devised for the special parade of ornament; and even now, and among ourselves, utility and convenience in costume are frequently subordinated to appearance. It is remarked that, until civilization has exercised the largest influence upon habits, personal adornment occupies the attention of both sexes equally; it is undoubtedly true that, since history began, the skill of workers in embroidery has been taxed for embellishment of the habiliments of the priests of ceremonial religions, quite as much as for the gauds of fair women, or the pomps and pageants of imperial courts. In every country where the populace has been accessible to control through the subjugation of the senses, in all ages when it has been possible to excite respect, awe, and reverence by elaborate beauty in dress, the priesthood has asserted a supremacy by display of the most imposing apparel; and the student of needlecraft will find that, not only the choicest examples of very old work preserved until to-day, but the richest and most famous we have any account of, were raiments or draperies used by priests. The ecclesiastics of Europe bestowed universal attention upon these matters, when the Church was at the height of her temporal glory, and the ponderous Latin names they gave to many stitches are still pedantically employed by writers of standard treatises on these subjects. The taste for the triumphs of decorative needlework was for a time discredited in this utilitarian age of the steam-engine and the spinning-jenny, but, as we have said, has now revived—even as, after the great daily newspapers, the telegraph and the nervous hurry of work-a-day life had almost banished oratory to the limbo of lost arts, there has been witnessed the rise and growth of the Lecture Bureau and the Lyceum.

In what here follows I do what I can to make clear the methods of woman's handiwork in an art exercised, to-day and in America, rather for the garnishment of homes than upon trappings for the person. It is with the hope of interesting those who have not yet turned their attention to the subject, as well as of stimulating those who have, that these pages are written. Thorough technical directions cannot be looked for in a treatise of this kind; and it is suggested that, wherever practicable, a course of lessons be taken in the stitches described.

In describing the pieces of antique and modern embroidery mentioned throughout the book, most of which have received careful personal investigation, I have had a double purpose; first, of suggesting models of value in forming the taste of the student; and again, of calling attention to the fact that to-day, in New York, we need only expend sufficient time and interest to be able to inspect and handle admirable specimens bearing the sign-manual of many ages and nations. An axiom of Carolus Duran is: "Educate the eye before you educate the hand. The hand will become cunning soon enough when the eye has learned to see, whereas if the hand be educated before the eye, one may never see." In this way lessons may be acquired better than any that are taught in schools.

In order properly to define the distinct decorative purpose and the limi-

tations of Art Embroidery, let us begin with the first important consideration of *appropriateness* of ornament to the object it is to be applied to.

The governing rules of decorative art reverse the order of those essential to pictorial art.

First, *appropriateness* of ornament to the object to which we mean to apply it. The material, surroundings, and uses of our proposed piece of handiwork must harmonize, or our best labor is in vain.

Appropriateness and color.

Second, *color*, massed with effect and detailed with care.

Third, *design* or drawing.

To understand this ordering, we should consult the decorative work of the Orientals, who, with their fearless intermixture of intense colors, contrive to produce such astonishing effects that, while unable to grasp at the details of design, we remain revelling in the enjoyment of color lavished without stint and without apparent rule. The combinations and oppositions of tones in some of these specimens restrain criticism of their grotesque designs. As mere pictures, we would laugh at them; but as examples of pure decorative art they are often admirable. A service of Chinese porcelain in Mr. Prime's collection, illustrates this. Each piece has upon it a chocolate-colored duck with gilded wings, standing on a rock of brilliant rose-color, in the neighborhood of a turquoise-blue vase holding flowers of deep claret, pale rose, lemon-yellow, brown and gold, with green leaves. The whole group is supported on an acanthus leaf of bleu-de-roi, veined with black and green.

Among modern artists, Deck, the great potter, excels in color as in glaze. Whether the tint chosen be heart's-ease purple, mandarin yellow, turquoise-blue or green, its beautiful quality makes the color in itself a sufficient pleasure, in his specimens.

"Where the representation of objects is ideal or conventional, the color is likewise conventional," says Racinet, "and the ornamentalist remains master of his palette. The severity of the design is thus redeemed by liberty in chromatics—that is to say, by the advantage of being able to choose and arrange the colors at will, without any necessity for resemblance or even for probability, but merely observing the laws of harmony."

In setting about a piece of embroidery, our first effort should be to harmonize the colors, allowing the ground tint to control the general tone. Make no attempt to reproduce exactly the flowers of nature, in what Ruskin calls "the culture of the tulip in silk and silver thread." It is impossible to portray an open-air blossom springing in a parterre, watered with dew, and bathed in sunlight that strikes through its diaphanous petals. The experiment will assuredly end in failure; and your pure colors will have assumed a gaudy garishness when you look at them indoors transferred to needlework. Take from the flowers such of their qualities of form or color as serve your (decorative) purpose, and neglect the other qualities. In suggesting the form or color of a flower and modifying it to such a general scheme, you do not compete with nature in such of her effects as it is impossible to imitate successfully with the materials at your command. Therefore avoid comparisons that would be fatal, and, in such modification and selection you introduce a human element of thought or imagination which, according to its power, will prove attractive. "Symbolic expression appeals altogether to thoughts, and in no way trusts to realization."

To this end, and for your better

guidance, are assorted the shades of modern art silks and wools for embroidery. Their variations in one key of color will aid you to apply the suggestions of nature, rather than attempt to convey with the needle those delicate gradations of tint, that evanescence of bloom, so difficult even for the skilled brush of the flower-painter.

Color decoration should be flat, the lights and shadows kept in check by the continuity of the surface. All abrupt transitions are to be avoided; and the color should be laid on in masses, rather than scattered and infinitely divided. The same flower, repeated in all its aspects, is far more agreeable and less confusing to the eye, than a gay kaleidoscopic representation of many-tinted blossoms. Contrast the works of art of quondam florists, the patchwork baskets and bouquets of varied hues, with the sumptuous modern assembling of Maréchal Neil or glowing Jacqueminot roses, the reigning tint unbroken save by some afterthought of alien yet harmonious color —an artist's "accident!"

After all, color is a thing apart, an inspiration, and the rules laid down by its philosophy must be governed by the artist's intuition. In combining tints for embroidery, as in choosing stuffs to bring together for their background, tone them as you do colors on your palette; and experiment with combinations before deciding upon a matter of so much consequence.

In the magnificent specimens of early Persian art, whence the most emphatic lessons in decorative coloring are to be had, the general rule has been well said to be: "A silhouette drawing with geometrical outlines, relieved by conventional coloring on a dominant and generating ground. Attention to this rule produces brilliancy and repose, when the design is well combined and the colors happily chosen. The varied scales rise from the color of the ground, either black, white slightly tinted, blue, red, yellow or flesh color, with mediums of isolation and union, varied according to the nature of the production, but always aided by flat tints and with striking outlines of every shade, from black to white, according to circumstances."

Design.

"There are three processes in the production of ornament: the drawing or design, coloring, and relief.

"By the help of these means, the two first of which are especially to occupy our attention, the artist may obtain the most varied results, all coming, however, within the three following categories:

"1st. The *invention* of subjects purely imaginary, foreign to the productions of nature.

"2d. The *conventional representation* of natural objects, expressed merely in their essential characters and under generalized types.

"3d. The *imitative representation* of objects, in which nature is followed both as regards design and coloring.

"The first, which borrows nothing from the imitative arts, appears to a certain degree in every style and in every period. The lineal and geometric combinations (interlacings, meanders, and roses), which are its primitive basis, respond to the faculties of order and measure which are to be found in every human brain; being the direct productions of pure imagination they create that which had no existence. Although this style occupies a more important place in the art of certain nations, such as the Arabs or Anglo-Saxons, yet in none is it wholly wanting. Whether apparent or not, this geometric process forms the basis of the greater number of ornamental compositions.

"The second, the conventional rep-

resentation, which is a link between the two others and is frequently mixed with the first, resembles this first style to some degree in the domain of creative invention by its faculty of idealizing—that is, of generalizing under the form of archetypes and of appropriating the models taken from nature. It is by this idealized imitation that the artist, according to the happy expression of M. Charles Blanc, enters into the grandeur of universal life, and it is from this style that we may expect the highest type of ornament.

"As to the purely *imitative* representation of objects, it is when approaching modern times that we most frequently meet with this individualizing style, the especial aim of which is to give the most exact rendering of the object represented, to express it with all its accidental modifications, reliefs, and shades of color."

The temptation to give, in full, these sentences from M. Racinet's superb work on Polychromatic Ornament is supported by a belief that the student will find them useful in elucidating the three terms so frequently recurring in all lessons of decorative art, viz., "geometric," "conventional," and "naturalistic," treatment of subjects intended for ornamental purposes.

"The study of geometric combinations should be the ground work of our efforts at design. A few simple forms are, upon analysis, the basis of all decorative art work. The Arabs, considering themselves forbidden by the Koran to depict the forms of created things,"* had recourse to geometric construction, from which sprang their famous rose-work, a perfect interlacing of pure and distinct lines, taking a common root in the ornament itself. The severe beauty of these incomparable traceries has bestowed the name "arabesque" upon all that class of ornament. A study both useful and fascinating is the division of a surface into spaces that may be subdivided by decoration, the composition of a border made by placing side by side similar alternating figures and the formation of a single complete design. To assist us in construction, we have the triangle, the square, the pentagon, the circle, and their multiples and combinations.

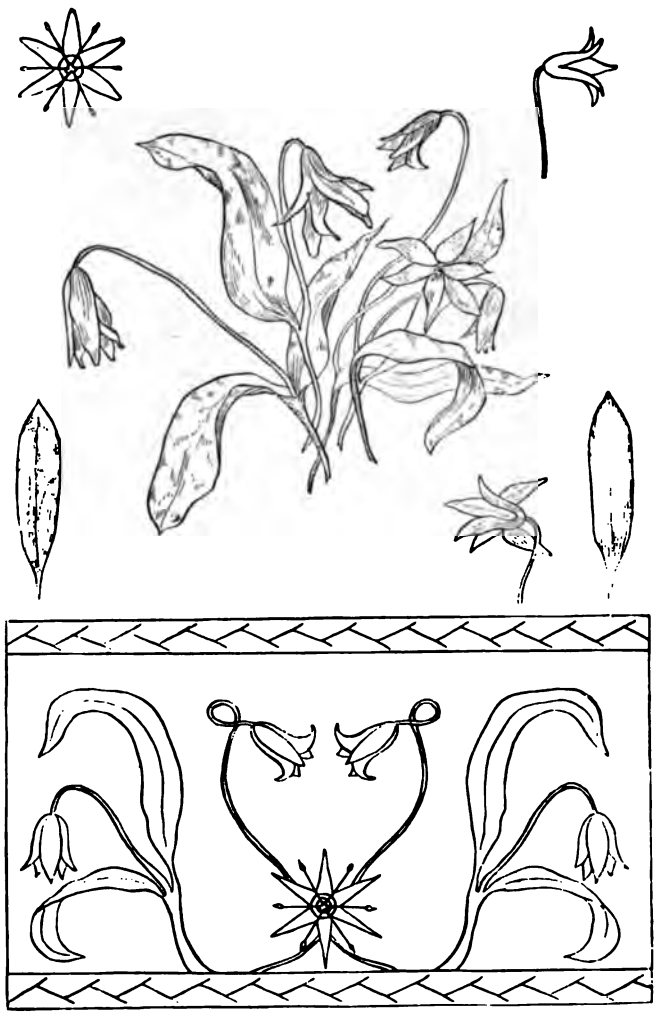
Conventional ornament, "the impress of the human mind on nature," seems to be the stumbling-block of most beginners. A study of ancient potteries, textiles and illuminations, and indeed of all by-gone art, will help us to understand how, among all nations, conventionalized forms were gradually developed from nature with progressive art.

The Greek flora used in ornament express merely the general characteristics of plants; yet, amid the beautiful designs applied alike to architecture and vases, one can easily discern the ivy, the aloe, the vine, and laurel. Old Indian stuffs and enamels are rich in suggestions of conventionalized flowers, the marguerite or daisy reappearing constantly. Persian fabrics show a treatment steering a middle course between nature and conventionalism. The Persians, so loving flowers that the yearly blossoming of the tulip is among them celebrated by a festival, took delight in interweaving with their graceful arabesques, a "whole botanical world" set free for the purposes of ornament. A specimen of flesh-colored linen, of early Persian manufacture, shows large radiating flowers of many varieties coming from a common stem; pomegranates, pinks, honeysuckles,

* "The prohibition of the Koran to represent animated beings is, however, not so strict as is generally supposed; it is reduced to the following sentences: 'O believers! Wine and games of chance, and statues and the divining arrows, are only an abomination of Satan's works! Avoid them, that ye may prosper.' (Sura, v., verse 92.)" —*Riaño's Spanish Art.*

roses, hyacinths and tulips, with birds and animals, are represented in tints of salmon-red and blue, relieved by yellow. The *Toiles de Gênes* or Genoese cotton sheets, said to have been used by the peasants as bridal veils, display this variety of decoration, — those, for some occult reason, which contain the monkey ranking highest in value to connoisseurs.

In fifteenth century manuscripts may be found the loveliest of all conventional flower-work, studded with jewels. Upon the illuminated margin of a MS. attributed to Jean-Foucquet, appear, on lozenge-shaped panels of gold (alternating with the same shapes in cream-color, gracefully arabesqued with blue and gold), the rose, the pansy, the pink, the lily, the narcissus—the strawberry with bud, blossom, half-ripe berry and perfected fruit. All of these are so drawn as to give only a suggestion of the forms of nature; and the result is a blaze of color and a combination of graceful shapes, worthy to be inscribed with the title "*La Légende Dorée*," which they illustrate.



Leaves and Flowers of the Dogtooth Violet, conventionalized and adapted to Embroidery. By a Pupil of the School of Design, Cooper Union.

Happy the student of art needlework whose correct knowledge of drawing enables her to sketch her designs upon the material! She may thus impart a vigor and freedom that even unequal stitches are powerless to dispel entirely. And when the design has the additional merit of being original, one's gain in satisfaction in the labor is immense. Due study of the balance of masses and lines is requisite in this interesting pursuit; and it would be wise to bear always in mind Couture's teaching, "When we touch

true art, you will see that the art of drawing surpasses everything."

This is sound doctrine, and may be accepted as the foundation-stone on which to rear our superstructure.

The decorator who works with a true sense of the characteristics of a natural object gives only its general features, observing the proportions, adjusting the symmetry of the parts; and though producing no two effects exactly similar, but rather with a varying mind, adding a "changing grace and differing beauty" at every turn, yet purposely discarding unessential details. Regularity and symmetry are the normal laws of growth; "nature is developed in strict geometrical and numerical rhythm, while all that is irregular is accidental and extraneous;" and in observing this distinction lies the difference between decorative and pictorial art.

In studying for embroidery-design, choose, then, flowers such as daffodils, azaleas, or any of the lily family. Daisies, too, are clear and well defined, and sunflowers need little arrangement to convert them into the rather rigid forms preferred for conventional decoration; apple-blossoms, wild-rose, cherry, and bramble make delightful subjects for study. Whatever be your selection, note carefully its distinguishing characteristics of shape, growth, leaves, and stalk. Draw it, with the leaves in a variety of positions—full-front, profile, foreshortened, etc. Modify the details for embroidery, by omitting the exquisite minutiæ of Nature's finish. By all means retain the chief veining of the leaves, upon which they depend for life and vigor.

Do not group your flowers in a stiff bouquet, but try the easy and natural sweep of a bough or a vine coming from one side, or the upright shooting of a stalk from its mother earth. In inserting leaves, do not crowd them about the stems; and give the flowers full room to detach themselves from the background of your embroidery. Buds, stipules and leaflets are useful additions to a composition of this kind.

Birds and butterflies may be introduced into embroidery designs, with excellent effect in giving animation to the whole, and for the purpose of affording relief in color.

The Woman's Art School of the Cooper Union, under the gracious and fostering care of Mrs. Susan N. Carter, was the first established systematic course of study for design and decorative purposes in New York, and was planned by Mrs. Carter after a thorough examination of the methods of such work in most efficient operation in European schools. It has been an entire success; and, since the close of the first year, hundreds of her pupils have gone out to teach as they were taught, in public and in private schools. Thousands of children, thus brought under the influence of the graduates of the Cooper Union, are being educated in the important practice of design, and a large proportion of the embellishment of life in our community and country is directly attributable to the admirable training of this school.

Stitches, Ancient and Modern.

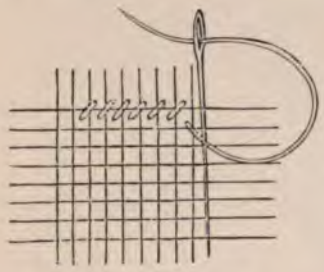
"Tent-work, raised-work, laid-work, frost-work, net-work,
Most curious pearls and rare Italian cut-work,
Fine fern-stitch, finny-stitch, new-stitch, and chain-stitch,
Brave bred-stitch, fisher-stitch, Irish-stitch, and queen-stitch,
The Spanish-stitch, rosemary-stitch, herring-bone and maw-stitch,
The smarting whip-stitch, back-stitch, and cross-stitch."

—The Needle.

The technical name *Opus pulvinarium*, bestowed by ecclesiastics, in the thirteenth century, upon this class of em-

broidery, includes all work upon canvas where the threads of the material regulate the length and position of the stitches.

Tent-stitch, the first step in sampler work, is that in which the thread, com-



Tent-Stitch.

ing from beneath, is carried over a single cross of the warp and woof of the material.

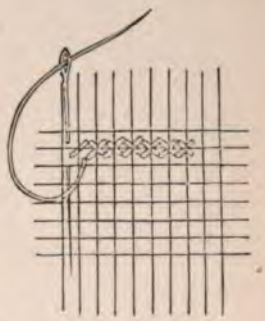
This is still beautifully done by French embroiderers, who have lately reproduced some striking effects of antique tapestry in tent-stitch, with crewels, on a ground of sage green or of Pompeian red velvet, for portières.

Cross-stitch (a continuation of tent-stitch, where the thread is brought up again to the surface and crossed over the first stitch taken), although temporarily out of favor, after long years of subservience to the poor and gaudy patterns in Berlin worsteds, has done noble service in the history of aristocratic needlework. The superb hand tapestries of Venice and Florence, in the sixteenth and seventeenth centuries, and those wrought behind convent bars and in historical châteaux and castles in France and England, as well as the specimens religiously preserved by other European nations, seem to bring us in actual contact with life after the fashion of those periods, as nothing else can. One scents the atmosphere of an ancient court in approaching them, and goes away on tiptoe!

To many of us, cross-stitch is chiefly interesting through association with the samplers to be found in many old homes of England and America—waifs that have fluttered down like withered rose-leaves from the pages of some long-forgotten book. At

> "Hardwick Hall,
> More glass than wall,"

the many-windowed mansion of the Marquis of Hartington, in Derbyshire, are to be seen, among rich stores of ancient needlework, samplers framed and glazed with other pieces of hand-wrought tapestry, applied to furniture. Much of this work was the solace of Mary, Queen of Scots, during her imprisonment in charge of the Earl and Countess of Shrewsbury. "I asked hir grace," says White, the chronicler, "Sence the wether did cutt of all exercises abrode, how passed the tyme within? She sayd that all the day she wrought with hir nydill, and that the diversitie of the colors made the worke seme lesse tedious, and contynued so long at it till veray payn made hir give over; and with that laid hir hand upon hir left syde, and complayned of an old grief newely increased there." Poor Queen Mary! No wonder so much embroidery is attributed to her, if she "wrought with hir nydill" to drive away the "old grief" in her heart!



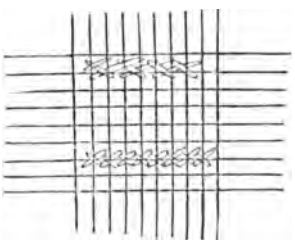
Cross-Stitch.

In Maryland and Virginia the visitor is shown, with pride, samplers, in tints of "late delayed faint roses," hung upon wainscoting from nails driven there a century ago, and fire-screens, "done by the fingers fair of great-Aunt

Dorothy." What demure wasp-waisted females these works of antique art display! What foppish gallants! What trite remarks, in text both great and small, embellish them!

Thus does cross-stitch link us with the past, and but for its decadence in the hands of Berlin-worsted workers, might still have held its own.

The Persian, Cretan, and Algerian embroideries are executed chiefly in



Persian Cross-Stitch.

the varieties of cross-stitch; and very rich effects are there produced by the judicious grouping of these simple stitches, as well as by the happy choice of coloring. Persian embroidery is noticeable for the irregularity of the crossing; the stitches are taken up in groups or masses, in any direction most suitable to the design.

German workers are famed for beautiful cross stitch embroidery, though the crude colors they employ often mar the beauty of their specimens.

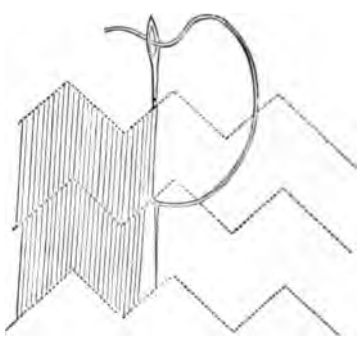
Vienna cross-stitch is a variety recently introduced by Mme. Bach, of the High School of Art Embroidery in Vienna. This consists of two stitches crossing each other, so worked as to be exactly alike on both sides of the material.

Russian peasant women send out from their snow-bound homes quantities of cross-stitch embroidery, in red or blue, on linen—the result of work in the winter months. This is marked by decided originality, and oftentimes by rude vigor in design.

An establishment for the sale of Russian peasants' work recently opened in Twenty-third Street, near Lexington Avenue, New York, has a most interesting variety of red and blue embroideries on linen drawn-work, lace, etc.—all wrought by the women of the poorer class, and delightful for bed and table linen.

Chair backs of ivory sateen have been recently adorned with cross-stitch patterns, in silk worked on canvas, the threads afterward drawn out. A sofa cushion of white cloth has cross-stitch embroidery in silk, also worked over canvas.

A small square of old ecclesiastical embroidery, upon real cloth of silver, was bought in Florence recently for a gentleman of New York. This has detached tulips, roses, and carnations, done with silk in finest tent-stitch. Separately wrought in massive gold and silver, and applied, are, in the centre, the symbol I H S, beneath a cross, and, in each corner, the papal insignia of mitre and crossed keys, with the monogram T. R. C. This is



Cushion-Stitch.

thought to have been worked for one of the popes.

Cushion-stitches for grounds.

These are taken, as in laid embroidery, leaving all the silk or wool on the surface of the work, with this difference: that cushion-stitches are of even length, taking up only a thread of the canvas

and describing a set pattern—as in the illustration.

A bed-hanging, designed by the poet decorator Morris, for the Hon. Mrs. Percy Wyndham, has the ground heavily worked in blue silk with cushion-stitches, throwing the pattern into relief. As a woven fabric would, at a little distance, have produced identically the same effect, practical people may well wonder at the enormous waste of labor in this costly drapery.

A splendid Italian wall-hanging of the seventeenth century will be remembered at one of the South Kensington Exhibitions of Ancient Needlework, on which cushion-stitch appears as a ground for large designs in cross-stitch embroidery. Cushion-stitch has many varieties, including Burden-stitch, in which the stitches are of uniform length across the design, the second row started from half the depth of the preceding stitch and kept of the same length throughout.

A beautiful and unusual variety of cushion-stitches executed *on* the design, appear in the embroidered *deshilado* elsewhere illustrated (page 246). This method is rarely seen except in canvas-work. The conventional flower and foliage, springing from a vase in the centre, are done in soft pink and blue floss silks, in zigzag patterns alternating with diamond shapes. The vase is formed by a basket-work of stitches embracing the tints of blue, pink, silver-gray, and yellow. Shades of deeper red are introduced into the petals, and each form is outlined in close stem-stitch. The heraldic animal supporting the vase on either side is drawn with admirable spirit, and embroidered with scales, lozenges, basket-work, circles, and zigzags in cushion-stitches of extreme beauty and fineness. A most brilliant apparition he is, in his coat of many colors gleaming with the iridescent lustre of ancient floss!

Darned Work—Society for Decorative Art.

Small geometrical flowers of amber, blue, rose, and silver-gray make beautiful the spaces of linen left between drawn-work borders, upon this delightful and characteristic relic of old Spain.

Darning-stitches for grounds, first introduced in New York by the Society

of Decorative Art, is an industry of Queen Anne's time, consisting of large flowers worked in outline, with a background darned in parallel lines with coarse silk of a contrasting color.

Darning-stitches for grounds.

A specimen of this work is illustrated above by a sketch from the original. A square of ivory satin bordered with olive velvet has a rich floriated pattern outlined upon it in twisted chain-stitch with dark-blue filoselle. The entire ground is darned with old gold Dacca silk.

This work looks well in monochrome, ground and flowers alike; or with flowers in dull yellow and the darning in dull blue. Curtains have been made with a conventional pattern in blue, and a darned background in shaded yellows.

A bed-cover, of unbleached muslin, has yellow vines and fruit cut out of serge and sewn down with crewel in button-hole stitch, the ground darned in dull yellow crewel. The same might be done in blue. Huckaback towelling has been adorned with *appliqué* patterns of blue serge, the ground darned in crewel of a lighter shade of blue for a tidy.

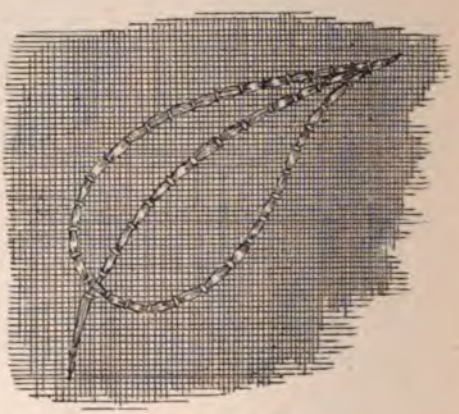
A *couvre-pied* of ivory Turk satin has a diaper design worked in olive silk, the ground darned in soft blue. It is lightly wadded with down, and is lined with blue undressed silk.

Darning-stitch is used to restore old embroideries. A number of priests' vestments, brought by Mr. Chadwick from Seville, have the ground of cream-white satin covered with fine stitches of silk, enhancing, if possible, the rich effect of traceries wrought with gold thread, strips cut from gold foil, spangles, and small hammered ornaments of silver, with colored floss embroidery.

Akin to darning-stitch is laid work, including all forms of embroidery in which the threads of crewel, silk, or gold are laid on the surface, and secured by threads coming from the back of the material, commonly known as couching.

Couching, or laid embroidery.

The simplest form of this stitch is outline couching, which will be found most valuable to the embroiderers for *appliqué* or for coarse outline-work in large patterns. As may be seen in the



Outline Couching.

illustration, this is simply a thick strand of double crewels laid down and stitched at regular intervals by threads crossing the couching line at right angles. Filoselle, with crewel, is used to outline patterns in *appliqué*. Silk cord was much employed for couching in old embroideries. Gold cord was also used, and is now. Japanese gold thread, which is gilt paper twisted over cotton, cannot be otherwise worked than in couching.

This appears in old Spanish, Cretan, and Italian specimens, and is of great service in producing flat effects where shading is unnecessary.

Plain couching.

First lay your threads evenly from side to side of the pattern (in a line whether with warp or woof, to be decided by the pattern), then pass the

needle through to the back, and bring it up again at a distance, allowing an intermediate stitch to be taken backward ; thus the threads will lie alternately, first, third, second, fourth, etc. If the line slants much, it is not necessary to alternate the rows. When the layer is complete, threads of the same crewel, of silk or of gold, are laid across at regular intervals and caught down by stitches from behind.

The ground of antique embroideries may be restored by a filling of laid-work, as described above. The old and worn material should be basted on a new backing, the frayed part cut away, and a close filling, in silk or wool, laid over all the vacant space, between the embroidered designs. This requires care in manipulation, but need not prove tedious.

Another form of couching is found in old Turkish embroideries, worked with silk similar to our floss. The fastening stitches are so taken, each across two of the couched threads, as to produce a diamond pattern on the surface. This is a variety of diaper couching.

Diaper Couching.

Diaper couching.

Diaper couching includes all varieties of couching in which the fastening stitches are so taken as to produce patterns on the "laid" surface of silk or crewel threads. Belgian work is noted for excellent effects in diaper.

In net-work couching, the fastening stitches are placed diagonally instead of at right angles, forming a net-work, and are kept in place by a cross-stitch at each intersection.

Plain Couching.

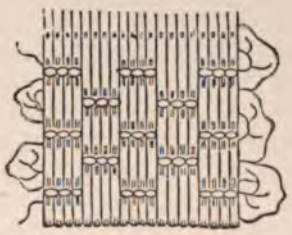
Brick-work is done by laying the threads down two together, and taking the fastening stitches irregularly to produce the effect of bricks in a wall.

Diapering is used for the drapery of small figures, and is then worked in fine silk and gold thread.

In ecclesiastical embroidery it plays an important part.

The practice of this striking effect of old Spanish embroideries has endured until the present day. The stuffing, of soft cotton cord, is first laid on the material in even rows. Threads of gold are carried

Basket-stitch.



Basket-Stitch.

over the stuffing at right angles to the tie of the cotton cord, and are stitched down from the back between each double row of stuffing. Three rows of

gold are "laid," in this manner, and the next three rows stitched down between the alternate lines of the cotton stuffing, so as to produce the effect of woven basket-work.

The table-cover, of silk and gold embroidery upon pink satin, coming from Gallipoli, Turkey, and exhibited at the Metropolitan Museum, has gold basket-stitch in the centres of the flowers.

An interesting specimen of couching on the design rather than on the ground, is found in a Portuguese bed-cover, of the last century, now in New York. Upon a square of coarse cotton stuff, of a beautiful cream color, are worked conventional flowers in red and salmon floss, laid on the surface and caught down from the back, having yellow centres, fastened with minute stitches of blue silk. Herring-bone stitch also appears in circles around the flowers. This quilt, finished with a box-plaiting of cotton stuff, was brought from the peasant family in Portugal who had it in daily use.

A Spanish altar frontal, having a design suggesting the Louis XIV. period of decoration, is embroidered on cream satin, and edged with silver lace. Upon this specimen, also, are to be seen a variety of couching-stitches *within* the boundaries of the design.

Hangings suspended from balconies on state occasions, in Spain, are called *reposteros*. Upon some of these superb draperies, dating from the sixteenth century, are to be found varieties of gold couching on crimson velvet. Basket-stitch, like a wicker-work of massive gold, appears in its glory amid spangles and flowers cut from gold foil. This florid magnificence is a strong feature of all Spanish embroidery—the "Embroiderers of the King," as they are called, still producing many such examples.

I saw a great number of hangings like this used in the religious ceremonies of Holy Week in Seville, not long ago. The most lavish and sumptuous of all their embroideries were employed for the trains of the virgins carried through the streets on illuminated platforms; and at Granada a sacristan of the cathedral took out for me and bade me handle a series of priests' vestments so heavily incrusted with silk and gold stitching as to be cumbrous in the hand—what must they have been to wear! Spain is to-day the home of the most magnificent, if not the loveliest, of old embroideries.

A portière of antique Indian embroidery has, on a ground of diapered light-blue silk, a variety of couching-stitches done in silk and gold, to fill portions of the design. The centre has a circle containing a tree with large conventional flowers in salmon red, on which perches a peacock with majestic plumes. Two antelopes are introduced into this part of the composition. In each of the four corners are peacocks and other birds, with flowers, worked in floss and outlined with gold. The border is the loveliest scroll-work it is possible to imagine, enriched with floss and gold couching. This, belonging to one of the choicest collections of New York, is unique in beauty and of great age.

For the benefit of the curious, we disentangle from the quaint combination of law-French and mongrel Latin, in Roger Ascham's list of Queen Elizabeth's "Apparell," an account of the royal garters. These were worked on both sides alike, "cum laid work" stitched, corresponding to the methods of couching just described. They were further adorned with gold and silver lace, and had tinkling silver pendants, tufted with cherry-colored silk.

Opus plumarium, or feather-stitch, takes its scholastic name from a fancied resemblance to the plumage of a

bird. Like *opus pulvinarium*, it appears in the inventory, dated 1295, of vestments belonging to St. Paul's Cathedral, printed by Dugdale. This stitch, under its modern title, feather-stitch, is chief in importance to the needlewoman of to-day, by whom it is often incorrectly termed "Kensington" or "crewel" stitch.

Opus plumarium, or feather-stitch.

Feather-stitch is used both for hand-work and for frame-work, the stitches, of varying length, so taken in and between each other as perfectly to blend the colors of silk or crewel. In hand embroidery the needle is kept on the surface of the material.

Feather-stitch is most suitable for embroidering flowers, whether natural or conventional. By observing the direction of the stitches in our illustration, the worker will be able to gain a clear idea of this necessary stitch.

Thread your needle with a strand of crewel about half the length of the skein; without knotting it, work the edge of a petal in stitches forming a close even edge on the outline, and converging irregularly toward the centre. Then, with stitches longer on the surface than on the under side, work between the uneven lengths of the first set of stitches, and fill up all bare places by stitches starting from the centre and carried between those already worked. When finished, the stitches should be indistinguishable one from the other—the effect of the whole surface smooth, rich, and even.

It would be difficult to find a more beautiful illustration of old *opus plumarium* than that on three strips of Renaissance convent embroidery, bought in France by their present owner, and almost the only—certainly the finest—examples of early feather-stitch, in pure crewel-work, we have been able to discover in New York. The ground of garnet velvet is modern, the work having been transferred to it by the aid of embroidery stitches so exquisitely set that only an expert can detect the process. The design is of graceful interlacing scrolls, in palest blue shaded with gray, and deepening to black at the edges. The scrolls at crossing are intersected by flowers, suggesting the old Flemish flower-pieces — tulips, roses, iris, carnations, and anemone, tinted in low tones of color, most of them shading from reddish pink to cream. Overlapping the border on either side are oak leaves shading from cream to brown. The petals and centres of the flowers are done in crewel of a fine compact quality unknown to our workers, the rest of the design in crewel of the usual thickness, but more closely twisted than that we use to-day. The colors are those so soothing to the eye in the tapestries of Gobelins or Beauvais — tints that have preserved their original harmony, and asserted the excellence of vegetable dyes, by fading all together—most beautiful in age!

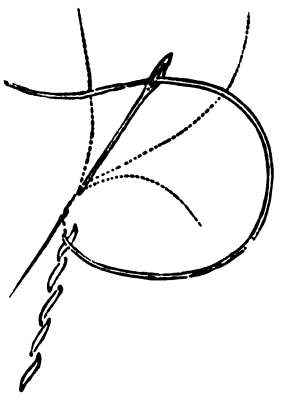
Feather-Stitch.

After feather-stitch, which is called the basis of all modern embroidery, comes stem-stitch. As will be seen by the illustration, this is a long stitch forward on the surface of the material, and a shorter

Stem-stitch.

one back on the under side, working from left to right.

In beginning the stalk of a flower, insert your needle at the lower end of the line marked upon the pattern, and



Stem-Stitch.

work upward until you reach the junction of a leaf or some other interrupting point; then take the needle under to the other line and work back, continuing in this way until the stem is solid. Always work the stalk of a plant lengthwise; it is a common error to carry the lines across.

Reaching a leaf, you make use of the same stitch to work around the right side to the top, taking care that the needle is to the left of the thread as you draw it out. When the point of the leaf is gained, reverse the operation by working down the left side toward the stalk again, keeping the needle to the *right* of the thread, instead of to the left, as in going up. This supplies the necessary serration to the edge. Work in the two halves of the leaf, separately, with close stem-stitch, with the needle to the left of the thread. In shading leaves, work one-half darker than the other. Whenever shading is used, either for leaf or petal, work the outer edge first, allowing the inner row of stitches to blend with the others, as suggested in *opus plumarium*.

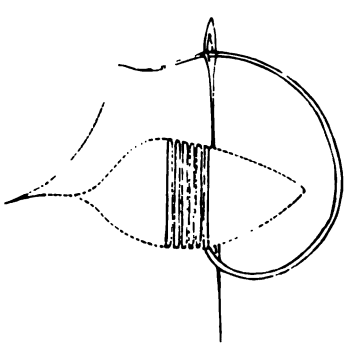
When working a leaf in outline, simply follow the direction for serrated leaves, as given above, afterward adding the veining, in ordinary stem-stitch. Stem-stitch may be varied according to the subject. If an even line is required, take care that the needle, when inserted, is in a straight line with the preceding stitch. With a curved line, the stitches may be sloped by inserting the needle at a slight angle.

With feather-stitch and stem-stitch at your command, you are already well advanced upon the road to art embroidery.

An interesting specimen of ancient needlework, owned by the Marchioness of Bute, is an altar-cloth, said to be Lutheran, worked entirely in fine hand stem-stitch, in red silk, on a cotton or linen ground. It is an excellent example of this style of embroidery, and as beautiful as rare.

Split-stitch is stem-stitch varied by splitting the preceding stitch with the needle to give a firm and even line. It is employed with fine silk on outline work of the most delicate quality.

Split-stitch.



Satin-Stitch.

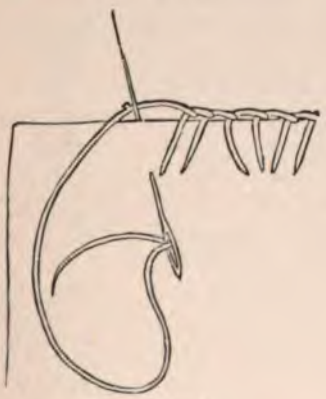
The superb Chinese embroideries, of which examples have been recently sold for a song, by a great importing house overstocked with small squares and table covers in rather unmanageable shades of dark blue, which are the

same on both sides, are done in satin-stitch. An antique hanging of peach-blossom silk, owned by a lady in New York, is covered with small landscapes and Chinese figures worked entirely in satin-stitch, and colored conventionally without regard to imitation of the natural colors, according to the independent methods of these Asiatic artificers. Specimens of needlework from almost all other nations, in all periods, show the use of satin-stitch; but in modern times it is less employed, except for small masses of embroidery in which rich effects are required. After stem-stitch and feather-stitch the mechanical regularity of satin-stitch seems uninteresting to the worker of to-day.

Plumetis is the variety of satin-stitch known to us in French work on cotton or linen textiles. It is done by passing the thread evenly from one outline of the pattern to the other, as in the accompanying sketch.

Blanket, or button-hole-stitch, should require no introduction. Blanket-stitch is used in combinations, such as three stitches in a group, then a space; or five stitches of irregular lengths, connected by a

Blanket, or button-hole-stitch.



Blanket-Stitch.

long loop with the five stitches following, for finishing the edge of some embroideries.

Button-hole-stitch appears to great advantage in a table-cover of cream linen, where old Spanish embroidery is edged by a border of *randa* or Spanish darned netting. A pattern of scrolls worked in close satin-stitch with *écru* cotton has graceful, radiating tendrils made by setting button-hole-stitches back to back, like thorns upon a stem. Button-hole-stitch is used in modern work for the edge of draperies, and for finishing the edge of large conventional patterns in *appliqué*. It is not recommended for the petals of small flowers in *appliqué*—producing a ridgy effect in the outline.

Montenegrin work combines several stitches mentioned. Although resembling that of Turkey, it is, like everything else done in the isolated little principality, vigorous and individual. Embroidery is profusely used upon the costumes of Montenegro.

Montenegrin work.

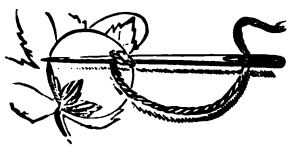
A scarf, charmingly wrought with silk chrysanthemums on cotton, and other bits of Montenegrin work, are to be seen at the Metropolitan Museum. Embroideries from Salonica, exhibited in the same case, are very interesing.

French knot has the merit of great antiquity, appearing in early ecclesiastical embroideries to represent the hair of "men and angels," as well as in the elaborate landscape specimens of the time of James I., where it came into play for the foliage of trees and shrubs; also in some ancient Chinese embroidery, executed entirely in knots skilfully disposed. Describing certain examples of the latter, a recent writer observes that the design appears to have been printed in flat, low colors, on a cotton fabric, and that over the ground thus diversified are worked knots of silk, which have the effect at a short distance of a stippled drawing on a large scale. The flesh in the figures, and

French knot.

some other portions of the design, are worked entirely in close knots.

To-day we make use of it for the centres of certain flowers, where the knots lie like a row of small regular beads, and in other patterns requiring



French Knot.

an effect of raised work. Bring your needle through the material at the exact point where the knot should be; hold your thread of silk or crewel in the left hand, and twist it once or twice around the needle; then pass the point of your needle through the material close to the spot where it came up, and draw the thread through with your right hand, while the thumb of your left holds the knot in place until secure. When large knots are required, use more strands of wool or silk, and increase the number of twists around the needle.

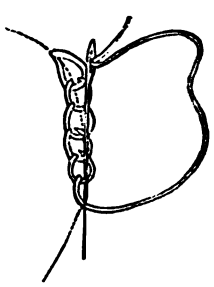
Chain-stitch.

It is to be regretted that chain-stitch should have fallen from its original high estate in the realm of needlework. This is due to the march of progress, which has captured it and surrendered it to machine-workers. Clothe it though they may in silk and gold, the poor, spiritless thing will never be interesting in their hands!

Upon that celebrated piece of old English embroidery, the Syon cope—wrought, in the reign of Henry III., by nuns at Syon, near Isleworth, carried into Portugal at the Reformation, brought back to England at the beginning of this century, and now at South Kensington — a sort of chain-stitch was used to work the flesh surfaces. "Chain-stitch," writes the learned Canon Rock, "worked in circular lines, and relief given to parts by hollows sunk in the faces and other portions of the persons, constitute the elements of the *opus Anglicum*, or embroidery after the English manner."

Chain-stitch was much employed during the seventeenth century in Germany, Spain, Portugal, and England, for work almost always done in maize-colored silk upon linen. It is said that in Spain the patterns were copied from Eastern importations by the Portuguese. A quilt of this work, once belonging to an archbishop of Toledo, was lent by Lady Cornelia Guest to the Special Exhibition of Embroideries at South Kensington, in 1873. At a museum in Madrid is preserved a handsome quilt worked with yellow silk on linen, with solid chain-stitch embroidery representing men and animals.

A Portuguese bed-cover of the same style and period is owned by a gentleman of New York. This is a curious and beautiful example of chain-stitch embroidery, in maize silk upon cotton, which well merits the prolonged inspection necessary to follow out its infinitely varied traceries. In the centre is a king seated in state, attended by pages and giving audience to sundry wry-necked petitioners. Above, are a queen's head and shoulders, the rising sun and a crescent moon on either side of her. Forming a wide border, and filling up every portion of the ground, are the following designs: warriors, men storming a castle, grotesques with heads of weasels riding upon tigers and blowing horns; hunting scenes, flying harts and antelopes, double-headed eagles, lions, imps with cloven feet



Chain-Stitch.

shooting arrows at deer, dove-cots with doves, birds, rabbits, boats, flying-fish, mermaids, a gaping whale, men playing on musical instruments—none repeated exactly, in any part! The ground of this marvel of antique needlework is of coarse cotton, the lining of chintz in gaudy flowers, joined in rude patch-work patterns. The ground between the figures, and the flesh surfaces, are both done in small stitches like back-stitch, taken in lines following the direction of the figure. The fringe is made of twisted yellow silk, and the general effect of color suggests Endymion's

> "Coverlids, gold-tinted like the peach,
> Or ripe October's faded marigolds."

Modern Portuguese work, exactly imitating this, fails entirely in producing the luminous glow conferred by Time upon it.

Tambour-work, high in favor with the colonial belles of America, is a variety of chain-stitch worked with a hook in a frame. Limerick lace is still made in Ireland upon the old tambour-frames, and we sometimes see splendid specimens of ancient Turkish tambour-work, as well as the rich gold embroideries we have learned to regard as belonging to that country. A bed-cover of lovely French tambour-worked rose-buds scattered upon linen, was brought here from Paris after the Reign of Terror, and is carefully preserved. The gay embroideries on cloth, which flaunt like banners on the walls of Eastern bazaars in Paris and New York, are done as described by Mr. Eugene Schuyler, in his interesting work on Turkestan. He says:

"Embroidery here (in Tashkent) is a trade chiefly practised by men. (Evidently an old practice, for a Chinese envoy sent to Tchinghiz Khan, in 1220, says: 'Sewing and embroidery are executed by men.') The cloth, on which the pattern is roughly marked out in chalk, is stretched over a hoop, and the workman, with a needle in shape somewhat like a crochet-needle, set in a wooden handle, pulls the silken thread through in a sort of chain-stitch, with the greatest rapidity. The labor is so light, and the materials so inexpensive, that prices for embroidered articles are comparatively low. The natives use embroidery principally on their caps and their wide leather riding-trousers; but since the Russians have come, there has been such a demand for pillows, table-covers, etc., as to give a great impetus to the business and to raise the prices."

Chain-stitch is used in modern embroideries, principally for outlines and arabesque designs.

Twisted chain-stitch is also called Charles II. stitch, though it is difficult to associate ideas of industry with any of the debonair beauties who smile down from their frames at Hampton Court. It resembles an ordinary chain, except that, instead of starting the second stitch from the centre of the loop, the needle is taken back to half the distance behind it, and the loop is pressed to one side to allow the needle to enter in a straight line with the former stitch. This is pretty when done with Dacca silk in a boldly outlined design upon satin, sateen, or linen, as described in *Darning-Stitch for Grounds*. English quilts of the seventeenth century show yellow silk embroidery on linen, combining both button-hole and chain-stitch.

Twisted Chain-Stitch.

The "Wardrobe Accounts" of Queen Elizabeth contain, in the last year of her reign, the following entry:

"Six fine net caules, flourished with chaine stitch with sister's (*i.e.*, nun's) thread."

Point russe, as indicated by the name, had its origin in Russia, but has been widely used in forms of decorative embroidery with silk and cotton. Russian work on linen or cotton stuffs is usually done in red, though blue or black silk and cotton are equally suitable. *Point russe* is best known by small block patterns worked in fine back-stitch. French embroiderers make abundant use of it. The Creole ladies of New Orleans adopted *point russe* for the decoration of their morning gowns, as shown in elaborate robes of filmy texture, half covered with these stitches in fine white embroidery cotton.

Point russe.

Holbein-stitch, an interesting form of decoration, is from the draperies depicted in Holbein's paintings, among them the famous Madonna of the Dresden Gallery and a portrait of Jane Seymour, in Vienna. It may be done in black silk upon linen, or in red or blue embroidery cotton upon Java or Aida canvas, for the borders of table-cloths, tidies, napkins, and towels, resembling *point russe* except in the method of working, which makes Holbein-stitches appear the same on right and wrong side of the material.

Holbein-stitch.

Minute directions, with diagrams of Holbein work, are given in No. 3 of Tilton's "Art Needlework Series," which should enable any intelligent needlewoman to acquire the varieties of this stitch.

Opus Anglicum was introduced by the English, at the end of the thirteenth century, to improve upon the method of working flesh surfaces in straight rows, back and forth, until then employed by continental workers. Canon Rock asserts that it was a kind of chain-stitch, adapted to the curve of the form under manipulation, and afterward pressed into low relief by the use of a thin iron rod ending in a heated knob. Lady Marian Alford and other authorities say that, on examination with a microscope, *opus Anglicum* appears to be merely a fine split-stitch, worked spirally, as we now work fruit.

Opus Anglicum.

While we have endeavored to enumerate, in regular order, the stitches most commonly applied to decorative embroidery, the advanced worker will find, from observation and experience, that a number of others may be combined or invented, to suit the demand of the moment, for embroidery owing anything of its charm to original design. In crewel-work dating from the time of the Stuarts are to be seen a great variety of stitches: point-lace stitches, herring-bone, stars, arrow-heads—small, isolated, V-shaped stitches—or those in the shape of a scallop-shell radiating from the centre, forming a delicate mode of handling a subject for which solid feather-stitch may not be required. In large, floriated designs upon twilled cotton, the needlewoman of the sixteenth and seventeenth centuries allowed herself a degree of freedom we would do well to imitate when sufficiently expert. A certain amount of boldness in experimenting with embroidery is of infinite value in the ultimate effect, although the governing laws which regulate art needlework should be always held in memory.

The art of setting dainty stitches is one coming to most women by gift of nature; but to excel is only permitted those who plod patiently along the arid paths leading up to the sun-crowned summits.

A word in behalf of extreme care and perfect neatness in manipulation of work and materials must be spoken: a piece of needlework trailing from a

basket, or left on the seat of a chair, uncovered and forgotten, does not promise well for the aspiring art embroiderer.

Appliqué.

"Silks of the Orient, wrought with patient care,
Patined with gold, inlaid on velvet rare."
—Ginevra's Bridal.

Appliqué, or applied work, ignorantly spoken of as one of the unimportant methods of decorative embroidery, is classed by Dr. Rock under the head of old English "*opus consutum*" or cut-work. "Of cut-work in embroidery," he says, "those pieces of splendid Rhenish needlework, with the blazonment of Cleves sewed on a ground of crimson silk, at South Kensington, and the chasuble of crimson double-pile velvet, No. 78, are good examples. In the last, the niches in which the saints stand are loom-wrought, but those personages themselves are exquisitely worked on separate pieces of fine canvas, and afterward let into the unwoven spaces left open for them. A Florentine piece of cut-work is alike remarkable for its great beauty and the skill shown in bringing together both weaving and embroidery. Much of the architectural accessories is loom-wrought, while the extremities of the evangelists are all done by the needle; but the head, neck, and long beard are worked by themselves upon very fine linen, and afterward put together in such a way that the full white beard overlaps the tunics. . . . For the sake of expedition, all the figures were sometimes at once shaped out of woven silk, satin, velvet, linen, or woollen cloth, as wanted, and sewed upon the grounding of the article; the features of the face and the contours of the body were then wrought by the needle in very narrow lines done in brown-silk thread. At times, even this much of embroidery was set aside for the painting-brush, and instances are to be found in which the spaces left uncovered by the loom for the heads and extremities of the human figures are filled in with the brush. Sometimes again, the cut-work done in these ways is framed, as it were, with an edging either in plain or gilt leather, hempen, or silken cord, like the leadings of a stained-glass window." *

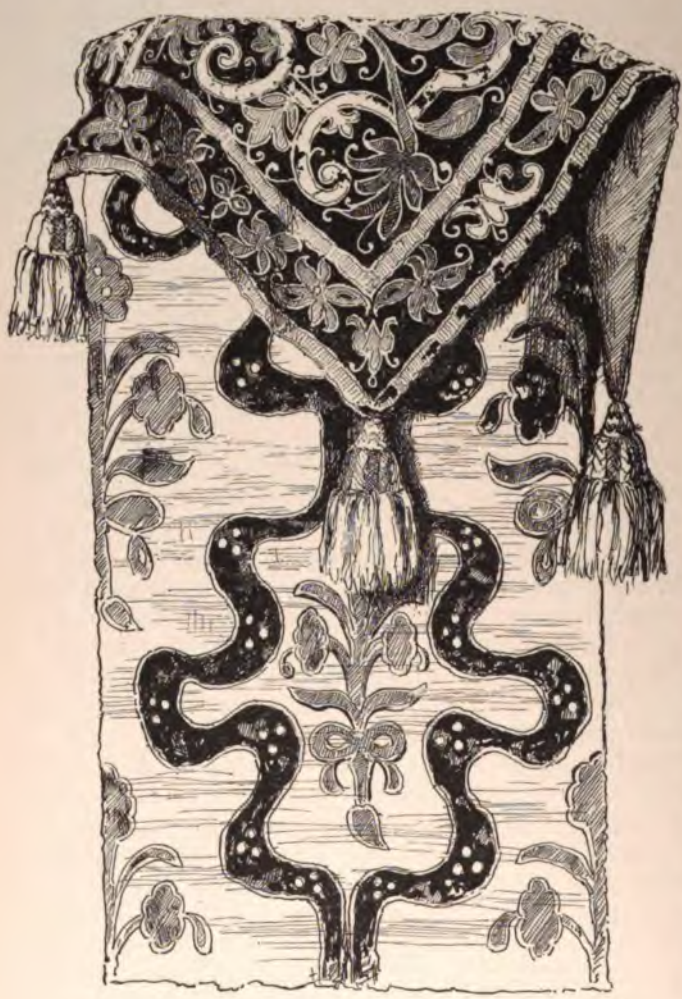
Gold and silver star-like flowers are found sewn on *appliqué* embroideries of Venice and Southern Germany. Jewels, gold-passing, enamels and filigree, spangles, coral, seed-pearls, beads, and bugles, were also used. A French court-robe of the olden time has been shown us, made of pale-green gauze over satin, the train curiously ornamented with *appliqué* flowers and leaves of silk, on which the shading is produced by the stain of acids. Rich embroidery of leaves and grasses, extending upward, is studded with butterflies and dragon-flies of blue and silver foil, iridescent beads and colored *appliqués*.

Our illustration is drawn from specimens of Venetian cinque-cento embroidery in the same collection. The scroll-patterns in the strip are cut from crimson velvet ornamented with spangles, and sewn with silk cording upon a ground of cloth of gold. The other portions of the design are of a beautiful pinkish-red color, in silk.

The cushion-cover draped above it has a ground of royal purple velvet, with bands of lemon-yellow silk. The

* What an auctioneer would irreverently term a "lot" of *appliqué* saints were found some time ago in the hands of an English dealer in curiosities, and duly arrived in New York rather the worse for wear and tear. These venerable worthies have the faces and hands painted on linen, with glories of gold foil set upon embroidered locks of hair. Their robes are of woollen stuff disposed in actual plaits, with surplices of fine lace resembling point d'esprit, bedizened with spangles and with gems of colored glass.

central design is of rich ivory-yellow silk, and the other patterns vary from deep to lighter greens. The tassels are of variegated silk and gold.



Cinque-Cento Appliqué.

Another drapery of this period has scrolls and vases cut from blue and lemon-yellow silk, and applied to what was once garnet velvet, now faded to salmon-red.

Italian workers of the seventeenth century were fond of using transposed *appliqué*. This consisted of tracing the same design of foliage conventionally treated, or of arabesques and scrolls, upon two fabrics, say on a band of crimson velvet and on another of yellow silk. Then, cutting out the pattern from both, the silk was inlaid upon the velvet ground, and the velvet on the silk, the edges concealed by a fine cord of silk or gold.

On a piece of old Milanese damask, figured with violet on violet, appear designs in *appliqué* cut from two shades of yellow satin; these are remarkable for their powerful relief, suggesting sculpture rather than embroidery, and have been pronounced to be worthy of the best masters of their time, that period so rich in suggestions of ornament — the seventeenth century. The specimen described is in the collection of M. Leclercq, in Paris. Ecclesiastical embroiderers made abundant use of *appliqué* in supplying flat masses of color to altar-cloths and vestments. In Spain, horse-trappings and *reposteros* are loaded with *appliqué* flowers cut from gold and silver cloth.

A common method of preparing designs for modern *appliqué* work, is to draw them upon linen stretched tight within a frame, then paste cloth or velvet smoothly upon the reverse side.

When dry, cut out your patterns by the lines marked on the linen, and apply them in the usual way.

On the necessity for lining or packing *appliqué* patterns, there is among practical workers some difference of opinion. Many dispense with it altogether. The method used in the workrooms exhibiting the best specimens of this work in New York is as follows:

First, trace your design upon the material to be used as a ground, and secure it in a frame. Then lay red

Embroidered Disks for Inlaid Appliqué.

transfer-paper face downward, upon the wrong side of plush or velvet, and the right side of cloth or serge. Place your design upon this, going over the lines firmly with a blunt instrument, and upon lifting the paper you will find the pattern sufficiently indicated to guide you in cutting out the shapes. If there is danger of the lines rubbing out, go over them with a black lead-pencil or a pen and ink. Cut out the shapes, and lightly paste them in place upon the ground. Sew them around the edges with fine silk, concealing the stitches afterward by a cord or a line of couched silks or crewels. The stems are worked in by stem-stitch, by cords laid on the surface and caught down, or by strands of crewel fastened in the same way. Leaves are finished by veinings of silk or crewel work. In gold or silver embroidery on velvet or satin the design is first worked on strong linen, then cut out and applied as in ordinary *appliqué*. An exact reproduction of the cord and cockle-shell pattern belonging to the period of the Iron Cross in France, is made with cloth of gold *appliqué* and silver cord purposely tarnished, upon bands of dark-blue velvet. This with other artistic revivals in needlework of all periods in France comes from an atelier in Paris, where the entire hangings for a mediæval room are furnished at command, in stuffs so skilfully dyed, embroidered, defaced, faded, and fringed, as to be indistinguishable from the coveted originals.

For *appliqués* of delicate plushes, great care is required in the handling. In cutting them out, observe that the color changes if the pile is reversed.

In embroidering pieces of plush to be applied, a good plan is to have the pattern transferred to coarse tarlatan, then basted on the plush. Secure this in a small embroidery-hoop. Work over the tarlatan, which is afterward cut away, outlining the design with gold thread if desired. When finished,

work. The red silk embroideries on Italian and Spanish linen work are spirited examples; and on the Countess of Shrewsbury's bed-hangings at Hardwick Hall, Derbyshire — the famous museum for old English embroideries —appears a beautiful circular flower, forming a border, worked in outline in lilac silk upon twilled white cotton stuff.

Outline designs have been made attractive in crewels or silk worked on Bolton sheeting, in two shades of China blue, in a bold branching pattern, covering all the upper space of a curtain, the lower part banded with blue linen, and a blue border framing it.

Doyleys, to use beneath the finger-bowl, are most commonly decorated in outline work, for which fine filoselle, the color previously set by dipping each skein in a bowl of boiling water, is employed. In these the stitches used are as fine as a fairy's; the texture of the linen to match. Tiny squares are ravelled out in fringes, and sometimes further adorned with lines of hem-stitching. Upon each square is embroidered a separate design. How pretty they are, the little cobweb morsels!

For outline work, the stitch employed is the simple stem-stitch worked in a frame, taking care to split with the needle the preceding stitch, to give exactness to the outline and soften the effect. It is then called split-stitch.

A graceful design for a music-room panel, drawn by Mr. E. Burne Jones, represents "Music, heavenly maid," enthroned amid her followers. This has been worked in outline on neutral-tinted hand-woven linen in brown crewels.

A bedcover may be devised by using a linen sheet of the best quality, dividing it into spaces, squares and oblongs, leaving the largest space in the middle; then embroider, in outline, sprays of flowers adapted to the rectangular shapes and slightly conventionalized. The dividing lines should be worked in close herring-bone-stitch.

Unbleached muslin has been employed for a coverlet, worked in blue and red ingrain cottons, between bands of Turkey red. For this, choose the coarsest cottons that can be procured, and fill in and point the outline design with various stitches, such as wide button-hole, net-work, and cross-stitch.

Poppies, outlined with red and black cotton, and embellished by appropriate mottoes worked in antique text, are suitable for pillow-covers.

One great merit of outline work in silk or crewel upon washing fabrics is that repeated washing only serves to harmonize and blend the tints used. Directions, elsewhere given, will show how this cleansing process may be safely practised.

Morning-room curtains, in India silk.

On curtains of pale salmon-colored India silk, with a woven floriated pattern a shade darker than the stuff, and bound around the edge with the same silk in plain ground a few shades deeper in tone, outline work has been used with peculiarly original effect. At intervals, upon the body of the curtains, the embroiderer's needle has sketched geometrical shapes and crescents, coral branches, and odd figures, born apparently of the whim of the moment, in silver-gray, dull red, or buff split filoselle. The quaint charm of this decoration is furthermore enhanced by an occasional *appliqué* of silk in one of these artistic shades of color, bearing an outline tracery like those scattered about the body-space. The finish consists of tufts of crewel fastened to a horizontal band of stitching, with irregular depending lines of embroidery, simulating a fringe, about a fifth of the distance to the top of the curtain from the floor.

Oftentimes, the work-woman who sits down to face the results of long-continued labor in a completed screen or panel, says to herself: "What shall I do with these little irregularities in the surface, caused by an occasional tight stitch? How bring my work to that perfect smoothness of surface so indispensable to an article designed to take the place of a picture, when framed or hung?"

Treatment of embroideries, when finished.

Do not use an iron upon the wrong side, if you can avoid it. Spread a clean blanket upon an ironing-table or upon the floor of an unused room; place your piece of work with the right side down upon the blanket, and secure it evenly in place by driving tacks all around the edge, about an inch apart. If your material be silk, velvet, satin, sateen, or plush, it is best to use a little book-binder's paste (home made flour paste, boiled, with a little alum, will do), put very carefully, with a brush, upon the back of the embroidery. Do not permit the paste to touch the material elsewhere. Leave the work as it is for a day and night at least; then carefully remove the tacks, and roll the embroidery, covered with soft linen or tissue-paper, over a stick to keep it in place. In obstinate cases try a large iron, pressed heavily on the wrong side, through a damp cloth. Your work will then be quite smooth, and may be consigned to the upholsterer for mounting.

When washed for the first time, pour a gallon of boiling water over a pound of bran, and leave it, occasionally stirring, to soak for a day. Strain the bran-water, and use it lukewarm to wash your crewel-work. Squeeze and pass gently through the hands, but do not wring it. Then hang it to dry in the house, in a warm temperature, and iron on wrong side before it becomes entirely dry. In ironing, lay the work right side down upon flannel. As a general thing, crewel colors wash beautifully, if the wools employed are of the best quality. Soap should not be used, or soda. Exposure to sunlight, while damp, is also a mistake.

Washing crewel embroidery on linen or crash.

Drawn-work, Old and New.

"Those Holland smocks as white as snow,
And gorgets brave, with drawn-work wrought.'

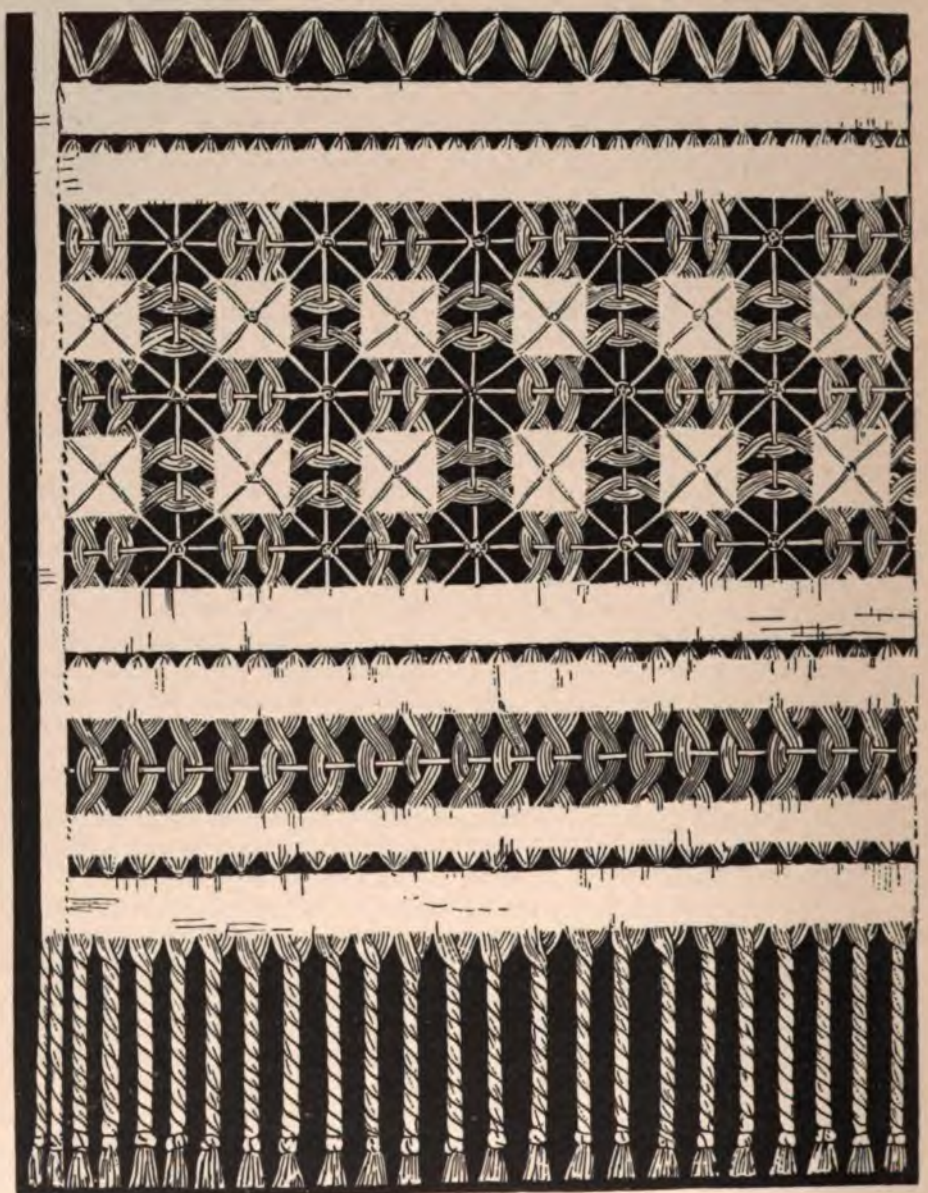
The art of drawn-work, as taught in the new schools of embroidery, is a return to the birth of decorative open-work. From it, associated with cut-work and darned netting, was developed their gossamer-winged offspring—lace.

In many Old World treasuries are to be seen, among hoarded relics of a misty past, altar-cloths and winding-sheets, yellow with age and marvellously wrought on the pulled threads of fine linen. The grave-clothes of Saint Cuthbert, disinterred in the twelfth century, are described in the writings of Reginald, monk of Durham, as "fringed with linen thread of a finger's length, and adorned with a border fabricated of the thread itself, bearing the figures of birds and beasts divided by a branching tree with leaves." The secret of this work, known only to the monks who wrought it, was kept until the breaking up of the monasteries, when it was eagerly acquired by king's daughters and such great ladies as were then instructed in the decorative arts.

The earliest oriental attempts at lace were also embodied in drawn-work edging tissues from China and from Persia. Among Europeans, drawn-work was soon adopted by people of fashion for the adornment of their persons, after its emancipation from ecclesiastical monopoly.

In 1545 Marguerite of France paid the sum of four livres twelve sols for a "garniture de chemise ouvré de soye cramoisie pour madicte dame." The fashion of enriching this open-work ground with colored or black silk was no doubt a token of its partnership in worldly vanities.

The smocks of Katharine of Aragon, "for to lay in," were wrought with gold and silk threads. Margaret of Austria had four pillow-cases embroid-



Drawn-work Border, for Buffet Cover.

ered with crimson and green silk upon drawn-work. Don Diego de Cabrera presents to the same lady four pillow-cases with blue silk and gold lozenges on drawn-work. In 1559 appeared, in an English inventory, a charge of twenty shillings for "lengthening one smock of drawne work;" and in the same year Henry II., of France, is represented at his obsequies by an effigy attired in a shroud adorned with this regal handiwork.

In England, Ireland, Russia, Denmark, Germany, Portugal; in the West Indies and in South America; in the Philippine Islands, where it is wrought upon fabrics of woven grass — this charming art has held high rank among woman's industries. The best specimens we have seen come from Russia or from Italy, where it is called "punto tirato"—or from Spain, where *deshilado* is employed to the present day with excellent effect. Beautiful examples are also furnished from South America; from Mexico; and from the Southern States of our own country, where it is called "Mexican work."

The history of ornamental needlework in America has had until now so little to record, that it is pleasant to chronicle these achievements in an art most ancient and honorable of all among open-work embroideries. With us, as in days of old, this bordering of drawn threads has been generally applied to "pillow-beres" and sheets with "open seame."

One of many pathetic indications of the enduring stress of circumstance entailed by our late war, is the appearance from time to time, in the hands of New York dealers, of specimens of family needlework—flotsam and jetsam of the wreck of aristocracy in Louisiana, Virginia, and the Carolinas—in the shape of articles of fair linen for household use, decorated with hem-stitching and with drawn work, row upon row.

In homes of distant Texas, to-day, are found women plying the needle to produce this work—taught to their great-great-grandmothers, no doubt, by Castilian settlers in Mexico. In St. Augustine, Fla., the same influence may be traced upon toilet-covers and bed-spreads, exquisitely done by the sisters in the Catholic convent there. This varies little from the modern Spanish *deshilado*, or work on ravellings, which is admirable. The specimen now before us is a piece of linen, a little more than two yards in length, the ends finished with a broad border of drawn-work. Upon the meshes, a beautiful design of conventional flowers is darned in fine silky-looking thread, the veins and shading made by minute stitches of drawn-work subdividing the original mesh. The finish of these borders is of scallops elaborately darned in patterns, and worked in button-hole stitch upon the edge.

Old Spanish deshilados are much prized, especially in their own country. From a few specimens secured with difficulty during the past year in Spain, and now in New York, we have, with the courteous permission of the owner, selected one for illustration. A description of the rare embroidery in this instance combined with deshilado may be found under the head of Cushion Stitch, page 227.

Not less interesting is a deshilado upon coarser unbleached linen, with a round thread, decorated with a broad band geometrically treated, between two narrower ones, containing star patterns alternating with heraldic lions. The narrow oblong of linen left in the centre of this piece is ornamented by a waved line of red taffeta-ribbon gathered with red silk and sewn down. Lines of blue and red ribbon divide the drawn-work bands.

Our illustration of *punto tirato* is sketched from a piece of old Floren-

Old Deshilado, or Spanish Drawn-work, with Embroideries in Colored Floss.

tine drawn-work on finest linen, or "convent lace," as it is called by the dealers, selected to show the variety of designs often lavished upon their specimens. The "grotesques," originating in imitations of imaginary animals found figured in Italian grottoes, here include, as will be seen, a wide range of amusing impossibilities. First a warrior on horseback, followed by a nameless monster, after whom come heralds blowing horns. More quaint animals preceding men on horseback. Geometrical patterns serve to fill the next space. Then two heraldic griffins flanking a warlike goose. Bullocks with locked horns, fighting-cocks, stags, fowls, monsters, men and women, goats, dogs, birds, three dancing-girls like paper dolls, a castle, etc., complete the list, in which no two designs are alike.

At the Metropolitan Museum of Art may be seen a pillow-cover of colored silk embroidery representing grotesques on a ground of linen drawn-work, done in Morocco, after a European design, seventy-five years ago. Turkish tambour work is also seen there associated with drawn-work on a charming border.

During many centuries, drawn-work, with darned filet and cut-work, ruled over the fashions of luxurious Europe; but in due time it was elbowed out of place by the gorgeous point and pillow laces of the Renaissance. The introduction of dotted Mechlin and Valenciennes served to bring up a new variety of drawn-work on muslin, imitating antique lace, the threads drawn, divided, and reunited, the raised effect of lace simulated by embroidered flowers, corded outlines, and even by *appliqué* patchwork. Denmark took up this fanciful industry with enthusiasm, and in Portugal it was extensively used—Portuguese traders carrying it into Africa and South America.

For bed linen and table linen, throughout Brazil, in the Creva lace of Minas Geraes, and in Venezuela, where it serves to edge the linen trousers of the Gauchos, drawn-work is still seen.

An interesting example of the later

Old Punto Tirato, or Italian Drawn-work.

variety of drawn-work is a handkerchief of linen cambric, embroidered by a member of the distinguished Florés family in Quito, Ecuador, for a friend in New York. The meshes made by pulling the threads of this sheer fabric are exquisitely fine. The design of

flowers left in the texture of the material is outlined with French plumetis and button-hole stitches. This resembles a fragment of lace described by

Drawn-work Stitches.

Mrs. Bury Palliser as found by the Countess Gigluicci in a villa on the Adriatic, worked on the drawn threads of muslin—"an exquisite specimen of the needle's excellency."

These methods of embroidery upon drawn threads of fine textiles result in a garniture as remarkable for strength as for cobweb fineness. In this union of durability and beauty lies a supreme charm of drawn-work for household use and decoration. It is what it pretends to be, neither more nor less; borrowing no adventitious aid of ornament from foreign sources; elegant yet substantial—the finish incorporated with the stuff.

A pattern to be seen in modern Spanish work on towels and draperies, is furnished in the double-page illustration, meant to suggest to beginners the first simple combinations of drawn-work stitches for use on linen or crash. For towels, table-covers, buffet-scarfs, and doyleys, drawn work is especially suitable. Beginning with the hemstitch of our grandmothers, we may add, as we progress, lace-stitches, herring-bone, button-hole, overcasting, chain-stitch, darning, and knot-stitch.

I. Draw the threads from the end of a piece of linen for about an inch in depth. Pass a thread through the middle of the strands that are left, crossing and catching them in bunches of two or three. This pattern can be used as the heading for fringe around doyleys.

II. Catch and secure with your needle a few threads close to the body of the stuff, at top and bottom of the drawn space. This leaves an effect of even rows of threads a little separated. Then use chain-stitch to draw these rows together in bunches of four, in the centre.

III. The foregoing pattern may be elaborated by a thread introduced in a waving line over and under the bunches of threads. Repeat this waved line in returning; and, where the threads cross in the centre, finish with small figures in lace-stitches.

These patterns may be varied endlessly, and an ingenious workwoman will soon find combinations for herself.

Cross-stitch embroidery, combined with drawn-work, is most effective for buffet and tray covers. These are strips of linen, fringed at both ends, the rows of drawn-work alternating with bands of cross-stitch done in red washing cotton upon canvas, the canvas threads afterward withdrawn.

Drawn-work Stitches.

The Society of Decorative Art has for sale many varieties.

Amber or red silk may be introduced into drawn-work with rich effect. When this is done, as in all cases

where silks are used upon wash fabrics, each skein should be dropped into a separate vessel of boiling water, and left there for ten minutes, to prevent after-fading.

The fashion has lately reappeared in France of edging sheets and pillow-cases with *point tiré*, as it is there called—some elaborate examples having been brought to New York, among other "*délices de la France*," so common to the wealthier homes in America.

Opus araneum, or spiderwork.

This was Lacis or Darned Netting, one of the first attempts made to produce lace, and is represented in modern days by point compté. In the sixteenth century, as now, it was sometimes alternated with squares of white linen, as shown by the Ballad of Hardyknute :

> "An apron set with many a dice
> Of needlework sae rare,
> Wove by nae hand, as ye may guess,
> Save that of Fairly Fair."

Fairly Fair had her hands full in those days, following the lead of the busy queens and princesses who employed themselves in darning intricate designs upon a ground-work of rézeuil or netting, then the fashionable fancy-work of all grades of society—such elaborate specimens as "Eight scenes from the Passion of our Saviour," worked for an altar hanging, still remaining in England to attest their industry.

Books of design for lacis and what, in the "School Mistris Terms of Art for all her ways of Sewing," is called "A Samcloth, vulgarly a Sampler," were extensively circulated among the ladies of the period. Of the publications in that class is one announced as follows :

"New and singular patterness and works of linen seruing for Paternes to make all sorts of Lace, Edginges and Cutworks, newlie invented for the profite & contentment of Ladies, Gentilwomen, and others who are desirous of this Art. London, 1591. Printed by J. Wolfe."

Of Italian *punto a maglia* or darned netting, made in quantities for bed furniture and for window shades, much has been brought for sale to America ; and in Paris, a few years ago, the entire hangings of a bedroom, from a Neapolitan palace, were sold for an enormous price.

At the Metropolitan Museum may be seen an excellent specimen of old

punto a maglia in a border with grotesques, representing two horses drinking from a fountain.

An old Italian table-cover has been shown us, made of soft Florentine silk, in royal violet with a border of fine reddish-brown silk net-work. Upon this a scroll pattern is darned with blue, silver-gray, yellow, and crimson split floss. The fringe is of a lighter purple, with touches of green.

Another, of light-blue silk, has a netted border of Indian-red silk, darned with green and white.

Another, of blue undressed silk, has an *écru* border of cotton netting, darned with *écru* cotton in a variety of beautiful devices.

The *randa*, of Spain, corresponding

to this, is represented by some beautiful pieces collected in Seville, and brought thence to New York. Large squares of cream or white netting are elaborately darned in scroll patterns with birds, foliage, flowers, and odd animals. A table-cover taken from this treasury is of cream-colored cotton stuff, with a running embroidery of flowers in colored floss silks, the border of darned netting revealing many quaint shapes of bird and beast, and what is meant to be the human form.

Modern *guipure d'art* preserves much of the beauty of old darned netting, the nature of the ground compelling a special treatment, knowing little change since the day when it was first devised.

Cut-work, or Point Coupé.

"Cut werke was greate both in courts and townes,
Both in menes hoddis and also in their gownes."
—Chronicle of John Harding, 1470.

There seems no limit to the variety of ornamental devices figuring under the name of cut-work. According to Mrs. Bury Palliser, it includes: 1st, stuff gummed to a net-work of threads, the pattern formed by outlining with button-hole stitch the parts that were to remain, cutting the rest away; 2d, threads alone, arranged on a frame radiating from one common centre, and worked in various patterns. To this class belongs the old convent lace of Italy, also called Greek lace, from the Ionian Islands, where it was found among the tombs adorning the vestments of the dead. Hunting the catacombs for this funeral lace, and counterfeiting it by dipping new laces in coffee, to sell to visitors, has, we are told, become a regular trade.

The fine geometric laces universally used during the sixteenth and seventeenth centuries, were all comprised under the general name of cut-works.

Italian cut-work is famous in ancient chronicles. "French masks and cut works" were vended by Ben Jonson's lace woman. Cut-work on linen was used in Denmark before lace came in from Brabant, and is still made by poor gentlewomen and exhibited for sale in the shop windows of Copenhagen. In Sweden, sheets seamed with cut-work, blue curtains with cut-work seams, towels with cut-work borders with the King's arms in one corner, were inventoried in 1548; and, to-day, Hölesom or cut-work is a favorite industry of Swedish women, and is generally taught in their schools. Napkins brought recently from the province of Scania, in Sweden, show charming geometrical designs in cut-work, with embroidered patterns in colored thread. Some of these modern specimens are to be seen in the South Kensington Museum, near an English sampler dated 1654, in point coupé on linen, signed with the quaint alliteration, "Margreet May."

Queen Elizabeth would seem to have been the chief English patron of cut-work in every guise. Cut-work lilies spangled with seed pearl appear upon her ruffs, and varieties of the same ornament upon doublets, cushion cloths, tooth cloths, smocks, and night-caps. Her "mantel of lawn cut-work" is overwrought with pomegranates, roses, honeysuckles, and crowns.

That the universal art prevailed in Germany, witness the title-page of another pattern book:

"New pattern book, in which are all sorts of beautiful patterns of the new cut-work for collars, shirts, jackets, and such like, such as never before were seen in Germany. Most useful. To all virtuous dames and damsels (needlewomen), as well as to all others who take a pleasure in such artistic works, very respectfully dedicated.

"Printed for the publisher, G. Strauben."

Modern point coupé, imitating patterns found in pictures of the seventeenth century, is made on a stout linen foundation, of which some of the threads are cut away and the remainder worked over with buttonhole stitch, making regular square spaces. This work may be enriched by outlines of gold thread and a lining of amber satin.

For curtain decoration, large patterns of coarse brown packing-cloth cut out, sewed upon colored stuff, and trimmed with macramé fringe of the same thread, are most effective.

Macramé lace.

A few years ago, the scarlet or blue pillows on which this serviceable, rough-and-ready lace was constructed, were to be seen in every drawing-room; now, they have slipped from the fingers of the fickle fair, and rolled away to some neglected corner. It is possible that the piteous complaints made by fashionable workers, of hands chafed and wounded in handling the strong linen thread required, may in some degree account for the brief reign of macramé.

The old painters recognized the merits of this essentially picturesque adornment, gaining its name from the Arabic, it is said—macramé signifying "fringed border." The table-drapery in Paul Veronese's picture of "Jesus in Simon's house," has a fine example of this work. For use with the coarse *écru* stuffs now popular, or for bordering a mantel-shelf or table-cover, macramé is excellent and effective. There is a heavy quality of worsted furniture plush to be had in shades of deep maroon, blue, and green, with which macramé lace accords well as a finish.

Macramé. (Old Italian.)

Macramé is carried to perfection at the Albergo de' Poveri, at Genoa, where it is done by girls and children trained to copy the models of old church lace. As will be seen from the accompanying illustrations, this work has in it too much that is truly artistic to be allowed to pass into oblivion. The chief objection to modern macramé is the machine-like effect made by smooth tightly twisted threads.

In view of the fact that so many good and exhaustive manuals on the art of modern lace-making are now to

Macramé. (Modern.)

be had, it is thought best to present here the subject only in the form of an extract from Mrs. Bury Palliser's preface to her catalogue of laces in the South Kensington Museum. This gives a brief and interesting *résumé* of a branch of woman's ornamental handiwork, more than all others employing the industry and refining the toil of thousands of women and girls.

Point and pillow laces.

"Lace is made of gold, silver, silk, cotton, and flax, to which may be added *poil-de-chèvre*, and also the fibre of the aloe, employed by the peasants near Genoa and in Spain.

"It consists of two parts, the ground (French *réseau*) and the pattern.

"The ground is generally a plain network of honeycomb or six-sided meshes, variously formed in the different kinds of lace; and in some of the older descriptions, instead of the network ground, the patterns or flowers are connected by irregular threads overcast with button-hole stitch, or fringed with loops or knots, also styled 'Thorns'—in Italian, *punti a spina*. These are called by our English lace-makers 'Pearl Ties,' by the French 'Brides' or 'Barrettes,' and by the Italians 'Legs.' The 'Rose' Point and many others of the needle-made laces of Italy and Spain are thus united, and so are those old pillow laces of Flanders and the modern Honiton, to which have been assigned the name of 'Guipures.' In some kinds of lace there is no ground at all, the flowers joining each other. In the last century, lace made with the network or honeycomb ground was called 'grounded' to distinguish it from that where the pattern is united by 'ties.' In this catalogue the French terms of 'a Réseau' and 'a Bride' are employed as more explicit than the English denominations.

"The pattern or flower, technically called 'gimp' or 'cloth,' from its compact texture, is either made together

with the ground, as in Mechlin, Valenciennes, and Buckingham ; or separately, as in Brussels or Honiton, where it is afterward either worked into the ground or sewn on, 'applied.' The little raised cord which surrounds the pattern is called 'Cordonnet.' The open work or fancy stitches are termed 'Fillings' or 'Modes.'

"Lace has two edges : the upper, called 'pearl' or 'picot,' consists of a row of little points at equal distances, forming a kind of fringe to the edge ; and the lower or 'footing,' a narrow lace that serves to strengthen the ground and to sew the lace to the material upon which it is to be worn.

"Lace is divided into two classes, point and pillow. Point is made with a needle on a parchment pattern ; pillow by the weaving, twisting, and plaiting of the threads with bobbins, upon the well-known cushion which bears its name.

"The principal point laces are the ancient laces of Italy, Spain, and Portugal, and the more modern lace of France, called Point d'Alençon. The pillow laces are those of Mechlin, Lille, Valenciennes, Honiton, Buckingham, and many manufactories in France. Brussels makes both point and pillow.

"Though the word 'point' strictly implies needle-made lace, yet it is also used to designate any particular manufacture. In common parlance we say Mechlin point, Honiton point, etc., although these are all pillow made."

The present collection of laces at the Metropolitan Museum of Art is a delightful illustration of the various methods employed, as well as of the characteristic treatment bestowed by different periods upon their specimens.

Tape-guipure, made of linen tape twisted and folded into a pattern, held together with bars and then filled in and enriched with needlework, is well suited for decoration.

Irish lace, made of flax thread with a ground-work of crochet, into which are introduced varieties of beautiful lace stitches, is made and sold in New York by poor immigrants. Lamp-shades, trimmings for mantel-boards and tea-tables, children's bibs, and dress-trimmings have met a ready sale among ladies to whose attention they have been called.

Devonshire lace is also, though more rarely, made and sold in New York.

Jersey crochet, imitating the old raised points, is occasionally bought from the makers in America.

Quaint Dalecarlian lace of an antique pattern has been brought to America by Swedish peasants immigrating to the far West. It is used by them to adorn house-linen, but more especially as a border for their caps. Visitors to their settlements in Minnesota have been struck with the spectacle of one of these transplanted peasant women seated at her cabin door, engaged in the manufacture of lace after patterns known in Europe hundreds of years ago.

One of the most attractive of the minor collections of lace on exhibition at the late Columbian Fair was made from the private stores of ladies of New York by Mrs. Boorman Johnson and Miss Newpold, to whose intelligent supervision the success of the display was due.

II.—MODERN HOMES.

"Who creates a home,
Creates a potent spirit, which, in turn,
Doth fashion him that fashioned."

WE turn now to the application of some of the methods just considered in the adornment of modern homes. Suppose there is the impetus of a new house to be fitted up, or an old one to be renovated. Most people of moderate means, after consulting some of the recent sumptuous works on decorative household art, have experienced, upon laying them down, a moment of depression akin to that of the cook who, tradition says, read in her receipt-book "First, catch your hare." "What results," they urge, "are not possible to those who can put their hands upon material at command? What exasperating uncertainties attend an experiment with short lengths, cheap stuffs, scant allowance, while striving for an artistic 'effect' recommended by one of these relentless manuals?"

And yet, the work goes on! Everywhere thoughout our broad land there is a stir, a chirping, a meeting together as of birds in early spring-time, while feminine schemes are projected for the new embellishment of home according to modern tenets. As every sensible head of the family must know, life is not worth living in rebellion against an edict from the power behind the throne, ordaining rehabilitation of the theatre of daily life. The whole mechanism of Society and all the forces of Nature exact changes. When the general law of the universe thus combines with the special law of the household, what remains for hapless man but unqualified submission? He takes his seat, perchance, in one of the well-worn chairs of reps or haircloth whose scars and wrinkles betray its honorable service—he looks about him pensively at the familiar faded objects—the florid mirror-frames, the rosewood furniture with marble tops, the many-flowered brocatelle, the fern-leaf patterns on the wall-paper—he feebly ventures to ask why these things won't "do!" For a long time he has thought them "very nice!"

It is all in vain. The ladies lose no time in putting themselves under the yoke of one of those delightful modern institutions, an advisory artist—and a season of untold discomfort ensues, when life is like one prolonged first of May; when the painter with his pots, the paper-hanger with his paste, the carpenter with his tools, revel unrebuked amid the scattered household gods. They vanish reluctantly at last, leaving quiet and—the bills!

The bills—aye, there's the rub, to many of us! But we seriously doubt the superior charm, in the eyes of most of our sisters, of the method of home renovation just described. Ask the richest woman of your acquaintance—if, as in the case of most Americans, her fortune has come to, not with, her—to recall the days of "contriving" in her life, and see if the remembrance does not bring a warmth into her cheek, a light into her eye, that no present bounties lavished by the blind Goddess ever succeed in kindling there. How tenderly is this expressed by the musings of Elia's "Cousin Bridget!"

"'I wish the good old times would come again,' she said, 'when we were not quite so rich. I do not mean that I want to be poor; but there was a middle state'—so she was pleased to ramble on—'in which I am sure we were a great deal happier. A purchase

is but a purchase, now that you have money enough and to spare. Formerly, it used to be a triumph. When we coveted a cheap luxury, we were used to have a debate two or three days before, and to weigh the *for* and *against*, and think what we might spare it out of, and what saving we could hit upon, that should be an equivalent. A thing was worth buying then, 'when we felt the money that we paid for it.'"

We will suppose a young couple to be setting forth upon that beatified pathway, the first housekeeping. To the bride, there are many objects, familiar from childhood beneath the paternal roof-tree, that here assume an entirely new aspect. Stores of house linen and table napery, hitherto vaguely commonplace, are laid with caressing fingers upon their shelves; mattresses, pillows, and bolsters receive a friendly pat in passing; china and glass seem too pretty to be touched; pots, pans, and skewers have a glorified glitter; the front-door mat is incredibly interesting; coal-cellar, gas-meter, and furnace, until now dimly comprehended, rise to be subjects of daily talk and profound consideration.

This is the true beginning. No woman, whatever her estate in life, can attain a right and thorough enjoyment of the æsthetics of home decoration, unless she has previously established for that home a foundation of method and of order, by continued personal supervision in every department both above and below stairs.

Next comes the all-important question of decoration. "If you wish me to write upon a slate, give it to me clean," said the old music master in "Consuelo," when refusing scholars who had been previously trained elsewhere. This can by no possibility be claimed for the subject of household decorative art. The slate has been written and rewritten, and to the students of to-day there is little new to unfold.

First, let it be understood, that most of the following suggestions are meant for people who desire to make a limited sum accomplish as much as is possible in adding beauty and comfort to their homes. For those who can afford not to count the cost of decorations, there are professional counsellors by the score.

The first consideration, upon taking possession of new quarters, is the paper-hanging. From Dr. Dresser's "Principles of Design," we cull this bit of wisdom. "All walls, however decorated, should serve as a background to whatever stands in front of them. . . . As to color, the best wall-papers are those which consist of color in very small masses—masses so small that the general effect of the paper is rich, low-toned, and neutral, and yet has a glowing color-bloom." Paper-hangings are now to be had in such infinite variety, that the only difficulty is what to choose. Those sent from well-known manufacturers in England are marked by refined tones of color laid flat upon conventionalized designs, and by the sparing introduction of dull gold into the background. Those of Dresser and of Morris are familiar in our houses. Owen Jones's designs are chiefly small berries, fruit, hips and haws, etc., with flowers and foliage, simple and unpretending, yet most attractive to the eye. A new English artist sends Renaissance designs of graceful festoons, with fruit and flowers. American taste, once inclining toward heavy color and intense gilding, has taken a long stride forward in the matter of paperings. The designs made by leading artists have produced hangings beautiful enough to make us quite independent of foreign importations.

The adaptations of Indian designs,

made by Mr. Lockwood de Forest, to cartridge paper or the newer "cheviot" paper, are delightful for artistic interiors. Striped papers in effect of satin and velvet are just now in high vogue—a rich crimson and sage-green employed with white enamelled woodwork being seen in rooms of the new Metropolitan Club.

Cheap papers for bedrooms, for thirty cents a roll, are extremely pretty, and may be had in cream, amber, fawn, rose, blue, and pale olive, with traceries of soft, contrasted hues. The designs include passion-flowers, honeysuckle, wild roses, blackberries, crow's-foot, oak-leaves, acorns, etc.—together with many good geometrical patterns. Flower papers of bold designs in large patterns on a white ground—papers imitating the *Toiles de Gênes*—are a freak of modern fashion. Papers imitating silk and damask, to put above wainscoting, are wonderfully good. The French chintz papers are brilliant, but never gaudy. Their place is in a bedroom set aside for casual guests, where there should be added cretonnes to match for curtains and for the drapery to hang over a brass bed, to secure a very bower of brightness.

Where bookcases run around the wall—a charming fashion much followed lately in what are called our living-rooms—the surface above may be washed with Indian or Pompeian red, and a light stencil effect in dull gold made to supply the place of a frieze ; or a cartridge paper used.

The floors are next to be considered. In most modern houses and "flats" these are laid in narrow boards of Georgia pine left the natural color. These, when covered with a good coat of waterproof varnish, will keep their looks for a long time.

Oriental rugs are so generally used, and have been bought so cheap at recent sales, that almost every home contains one or more of them ; and they are of all floor coverings the most durable, artistic, and satisfactory.

In a room destined for common family use, experience has proved that a square of body-Brussels carpeting, in small, blended geometrical patterns of blue and crimson, green and brown, has given entire satisfaction to its owners. This illustrates in color Dr. Dresser's favorite effect of "neutral bloom."

Ingrain "filling" and "wool Dutch," in plain, rich shades, are employed to cover floors. Three-ply and ingrain carpets in Morris patterns are pretty enough to show themselves in any company. A Kelim rug, of about the same thickness as ingrain carpeting, may be bought at a reasonable price in a large size, to lay before the fire. Matting is also a good ground for rugs.

Cheap marble mantel-pieces have been painted with two or three coats of oil-color, to match the prevailing tint in the room ; when rubbed down, they look very well, but a good marble is better left to itself.

Book-shelves, brackets, corner-shelves, over-mantels, and racks for china to nail above the doors, have been made of pine, painted in flat color or stained and shellacked with excellent effect. The shelves should be finished with a band of pinked leather. Maroon leather thus used, with traceries of gilt, can be secured with nail-heads punched in geometrical patterns to imitate those used in antique furniture.

Furniture need never be bought "en suite," as it is called. If you can do no better, begin with a box-lounge and ample cushions covered with chintz ; a table, whose deficiencies are hidden by a flowing drapery of raw silk stamped in Eastern patterns ; one or two comfortable easy-chairs (for there is no economy in poor chairs) and a

few lighter ones ; book-shelves ; a scattering of inexpensive but firmly set little tables, to contain the wedding presents ; curtains parting over a window full of palms and hardy ferns ; a davenport that may, by-and-by, in company with the lounge and chairs, ascend into bedroom regions ; a piano, we hope, and books and drawing materials ; to these add your bits of woman's handiwork—ah ! what a pretty, bright, heartsome room this will make, if it is lived in constantly ! There is no mistake more commonly made by young housekeepers, none more sure to be regretted, than trying to buy all at once.

The dining-room should be furnished in rich colors. If you have little money to spend on it at first, get a table and six chairs, with a set of shelves for china and silver, and a side-table ; you can dispense with the side-board until some day you come upon a beauty in old mahogany, with brass rails and lustrous panels. The purchase of a large, substantial, and handsome dining-table is one never repented of. Those made in mahogany or oak are just now most in demand.

The bedrooms can be made attractive with comparatively small outlay. Enamelled "cottage sets," when not too florid in ornament, are good ; and there are now to be had in New York sets of bedroom furniture in oak, ash, cherry, mahogany, and natural maple, at prices varying from $35 to $100 each, so light and graceful yet substantial as to be, in common parlance, "exactly what one wants."

Where an increased outlay is allowable, there is lovely Chippendale furniture, of mahogany, in light, elegant shapes, well put together, with many panels, carved balustrades to finish tops and edges, and bevelled glass agleam in doors of press or cabinet.

Examples of Sheraton and the brothers Adam, the famous cabinet-makers, whose renown has recently flamed up with the brilliancy it attained in generations past, are less often seen. Old pieces of this work, almost as perfect now as when they left the shop, fetch what the dealers choose to ask for them. Look at the elbow tea-tables, with fragile carved rims to hold the egg-shell cups in place ; the chairs with strong yet graceful frames and low, broad seats ; the oval or square mahogany cabinets, with lines of marquetry in satin-wood, standing on slender, firm-set legs, having velvet-covered shelves behind small bevelled panes of glass, inviting you to enshrine there the rarities of your collections ! Do not such as these consort well with the repoussé tea-caddy, the fan of carved tortoise-shell, the miniatures set in pearl or garnets, the enamelled snuff-box, the chain of cameos, the apostle-spoons, the missal-clasps, the Augsburg box, the mourning rings, the old French taper-stand, the fine translucent porcelain of your hoards ?

Then there are chairs and settles of Yorkshire oak, fitted with movable cushions of plush ; carved dower-chests from Spain and Italy ; tall Dutch and French clocks to stand sentry over them in the hall ; embroidered mirror-frames of old English work ; sconces of beaten brass or Venice glass ; donkey-bags of the East converted into luxurious drawing-room fauteuils ; cabinets of ruddy Boule, and pieces of Holland marquetry of the time of William and Mary, broad and bandy-legged, inlaid with tulips, birds, and flowers ; old English tables with folding leaves, painted in oils with bloomy garlands that time has only mellowed ; Louis XVI. mahogany and brass ; and wondrous traceries of Indian teak—these are some of the favorites of modern fashion !

A delightful fancy is that of rooms

fitted up in what we call "Old Colony" style, where the wood-work is in enamelled white, having high wainscots and partly panelled walls with stucco wreaths and decorations or friezes of carton-pierre. The door-frames are low, the mantel-shelves high in proportion. Nor are there lacking corner cupboards—

> "Piled with a dapper Dresden world,
> Beaux, beauties, prayers and poses,
> Bronzes with squat legs undercurled,
> And great jars filled with roses."

Hearths and fireplaces are of polished marble or shining tiles, for use with urn-shaped fire-dogs and glittering brasses. The hard-wood floors are littered with Turkey rugs; and the furniture is made square and stiff, of white enamelled wood, with many cushions of chintz in old-time dyes. Curtains of chintz are run on brass rods across broad window-seats, inviting cosey chat. Such are the coquetries of Fashion, masquerading in her grandmother's gown and kerchief!

A word about furniture coverings. Beginning at the foot of the list, there are jutes and cretonnes without number, followed by a wide range of raw-silk stuffs—beautiful and tempting, but liable, from the nature of the surface, to soil before they are half worn. Stamped velveteen in Morris designs and plain or stamped worsted plushes, corduroys and velours, in shades of Indian-red, old gold, dark blue, sage or olive green, harmonize with any of the varieties of furniture just now in vogue, and wear admirably.

Brocades, brocatelles and "Venetian" tapestries, close imitations of princely old Italian stuffs, even to the "killed colors" we so covet in their ancient original, are now to be bought for draperies from eight to fifteen dollars a yard. But there was never a time when cheap stuffs were made in such good designs, so there is room for all.

Then there are the embossed silk plushes. In these, patterns stamped upon the mossy pile are dyed in tones of color to delight the eye of an "impressionist." One of them, called by the seller his "Monticelli," reproduces the brilliant effects in a woodland revel from that master's brush. Another, bathed in golden light, might as fitly be termed a Cuyp. Still another, dyed in blues and greens, suggests the celebrated peacock room done by Whistler for Mr. Leyland's house.

Screens.

Screens, at first nothing more than the skins of animals hung upon rude framework, were, in the vast, draughty halls of mediæval castles, indispensable to comfort. They served also to divide the sleeping-places of the family from a living-room common to lord and lady, maidens, vassals, and guests. Screens of plaited osier, to stand before mighty fires, were followed by those draped stuffs, just as rush-strewn floors gave place to woven coverings. But this was chiefly for the chambers of royal palaces—screens, then as now, being *objets de luxe* in the literal sense.

Later, came screens of carved wood, of arras or embroidery, of brass or bronze. Visitors to the sales of the rue Drouot, in Paris, are sometimes rewarded by coming upon a stately screen of tapestry made precious by age, the panels secured by quaint nail-heads beaten into the likeness of Renaissance grotesques. These, and the iridescent screens of stamped and gilded leather, imitating the old Spanish guadameciles, seem most beautiful of them all, even in a land where the screen has always been made an especial object in household decoration. French embroiderers borrow, for their

screen panels, forms illustrating every period of art—from the classic groups and acanthus borders of Greece to the exuberant fancies of the Renaissance. Louis XV. screens of satin, embroidered in chenille with flowers, curves, ciphers, allegories, shells, and rock-work, and framed in gilded wood, are an epitome of the history of a luxurious reign ; as the famous carved oak screens of ancestral English homes, and the shield-shaped " Chippendales " enclosing faded needlework under glass, tell the story of their respective periods. To run upon one of the latter prim little specimens of bygone gentility, in a New York curiosity-shop, sets one dreaming of a society peopled with men in powdered wigs, and dames in caps and lappets.

In the Hôtel de Cluny is a screen of pure gold, the gift of an emperor of Germany to the Cathedral of Basle.

Many old castles and country-houses of England contain beautiful screens in tapestry or needlework. At Hardwick Hall are some of crimson velvet covered with patterns worked in silver wires.

That audacious beauty, Lady Teazle, has been handed down to fame associated with a screen ; but it is with the use, not abuse, of this now fashionable article of furniture we must deal at present.

From the writings of a sparkling Frenchwoman, than whom no one knew better the appropriate surroundings of feminine sovereignty, we take this suggestion :

" With a certain exercise of tact, one can easily transform a long, uninteresting parlor into a series of small boudoirs, full of charm. Scatter there easy-chairs, foot-stools, lounges strewn with pillows, work-stands, writing-tables, jardinières, screens—*indispensably* screens—and you will have a sort of society bazaar where delicious mysteries may be confidentially discussed."

Among the beautiful things wafted to our shores by favoring winds at the time of the Centennial Exhibition in 1876, came a number of Chinese and Japanese lacquered or silk screens, followed by those designed and embroidered by the schools of art needlework in England. These were eagerly bought and distributed throughout the land ; and now the dealers in such things find it difficult to keep up with the demand, for screens are in universal use, either to cut off the " descent to Avernus " of the lower stairs, to conceal the movements of domestic service at the butler's pantry door communicating with the dining-room, or to set dark corners aglow with their brilliant figures, birds, or flowers.

One of the decorations I saw last year in Gérome's studio for photography is a large screen of golden lacquer, arranged with hangings of Arabian stuff over it that form a tent-shaped drapery to soften the light coming through glass roofing.

In the Eastern screens, variety constitutes the first element of beauty. Leaves following each other are curiously contrasted. Those marvellous Orientals seem to have an illimitable power of uniting disconnected subjects, drawn and colored with splendid dash and freedom, for household ornament. Evidently keen observers and devout students of Nature's types, they have carried to the highest pitch the adaptation of those types to conventional design. This is why a Japanese screen in the house is a liberal education to the follower of art-needlework. What Europe centuries ago conferred upon Japan, Japan is now paying back to all the world with interest.

Single-fold screens of Chinese embroidery, framed in carved black wood, fine of grain and brilliant in polish, reveal a variety of figures, many of them having a symbolical significance. Upon

a background of creamy silk are richly embroidered scenes suggesting nightmare to the bewildered observer. Fô's dog, the sacred horse, the dragon, that extraordinary monster, the Fong Hoang, and the Mandarin duck, are represented in colors which have in themselves a special meaning to the Chinese decorator.

But in homes where screens of Eastern manufacture are already established, arises the need of others to stand between the fire and its worshippers—to half surround a couch—to hang like a banner from the mantel-shelf—for use in bedrooms and dressing-rooms. Here come into play the talent and industry of the lady in whose hands are united all the little invisible wires that control the scenery and "stage setting" of a home-interior of the period.

In screens which are surrounded by a set framework, and are meant to serve as pictures, more naturalistic treatment in design is allowable than in work for any other piece of furniture. As you neither tread upon it nor lean against it, you may have, for example, a vine of coral honeysuckle, a clump of Annunciation lilies, or swamp-grasses, with arrow-heads and iris, or with our own American cardinal flower, leaping up amid them like a tongue of flame. Adapt the studies in your country sketch-book, and your satisfaction will be much more enduring than if you had bought your screen-panels, stamped and already begun, from some fashionable "fancy" shop.

Pretty screens made of denim in blue, réséda green, and old red are worked with white cotton floss and made up nailed over frames with antique brass nails.

Regarding color, it seems almost superfluous to say, in the present advanced state of culture on such points, that all tints adapted to indoor decoration should be subdued. Nature, when transferred to serge or linen, should suggest herself in wooing hints and whispers, rather than flaunt her raw color in our faces. Fortunately for the uninitiated, the crewel dyers take this responsibility upon themselves, and it would be hard to go far astray with a bundle of these lovely skeins upon your work-table.

In working upon satin it is customary to sew the material in a frame. Where a variety of the more intricate stitches are used, this is necessary. But for a simple design in outline or stem stitch, feather stitch, etc., upon serge or linen, the frame may be dispensed with. In all cases, another quotation from Mme. de Girardin will prove a useful hint: "It is only your idle worker who leaves her wools tangled, her work exposed to everybody's gaze. The true workwoman takes pains to cover and guard her embroidery in her absence, which speaks for itself; the genuinely industrious need not assume to be so!"

Portières.

For the origin and fitness of this now common substitute for the too prosaic door, we need look no farther back than the building of the Jewish tabernacle, when "those that devised cunning work" had a special measure of "wisdom and understanding" given them from the Lord to "know how to work all manner of work for the service of the sanctuary." Among the heaped-up treasures, fashioned by those early decorative artists, Bezaleel and Aholiab, for the adornment of the tabernacle—the ark and tables made of shittim wood, with cherubim of pure gold beaten out of one piece—the marvellous old candlesticks of beaten work, "made after the fashion of almonds in one branch, a knop and a

flower "—the taches of gold, of silver and of brass—the brazen grate of network for the altar, and the seven lamps of pure gold—we find it recorded that they made "*an hanging for the tabernacle door*, of blue and purple and scarlet, and fine twined linen and needlework." A similar hanging for the gate of the court was made by Aholiab, the cunning embroiderer; and to set it up was the last touch laid upon the beautiful sanctuary. "So Moses finished the work."

There is something thoroughly Eastern in the conception of a portière. The stirring of its stately drapery seems to bring to the senses a waft from "far Cathay." Throughout all the glittering phantasmagoria of the "Arabian Nights" this curtain plays an important part. Merry Haroun Alraschid watched the mad pranks of the merchant Abou Hassan, whom he had set upon his throne, through a golden lattice-door hung with a "rich silk stuff, delicately embroidered with large flowers in various colors." Zobeide, wandering into the court of the petrified queen, passed through "a gate covered with plates of gold, the two folding-doors of which were open. A silk curtain hung before them, and behind it burned a hanging-lamp," etc. Difficult as it would be for most of us to provide the house-fittings mentioned as accompanying the portières of the "Arabian Nights," "columns of jasper with bases and capitals of purest gold," "urns of porphyry and carpets of cloth of gold strewn with precious stones and musk and ambergris," there is no doubt of their picturesque effect in any home.

Compare for a moment the blank, inartistic monotony of our ordinary painted doors, particularly those between the two communicating rooms of the lower floor, with the flow of a piece of lovely stuff, chosen almost at hazard from the heaps that now pile the counters of the leading shops. French people have a peculiar right to dictate to us in portières, so long have these been associated with their dainty apartments, aristocratic hotels, and stately chateaux. Therefore it is that their beautiful fabrics, woven in subdued colors with sometimes a gold or silver thread running through the pattern, cannot fail to produce the effect desired.

The portière should not be looped back. There is nothing to gain by this method and all to lose, losing the straight natural flow of the stuff. A curtain hung upon rods with rings, as all well-regulated curtains now are, can be pulled back and forth at will to exclude a draught or a pair of curious eyes. Many portières are made to hang from a thick brass rod set a few inches down from the top of a door, *inside* the frame. The light coming over, and the tantalizing glimpse of frescoing, frieze, and picture-frames, and of the top of a door-shelf full of old blue china, perhaps, in the next room, makes one only long for more.

Poe knew the witchery of hanging stuffs when he wrote of the "silken, sad, uncertain rustle of a purple curtain"—and Keats, when he portrayed his lady's dream "shaded by the dusk curtains," and all "entoiled in wooféd phantasies."

A general rule that it may be as well to state here, is that the portière should not repeat the curtains of a room. By so doing, you lose a great opportunity for telling colors. The tint of the drapery in the door-way may be more vivid if you choose, or less so, than that of the window-curtains. But be sure that the coloring is controlled by the other decorations of the room, with which it must accord.

With regard to trimming portières, if the stuff is of good color and pattern there should be no additional ornament. The English laces, as they are

called, a sort of satin galloon woven in charming figures, are much employed for trimming at the Kensington schools, and can be bought in New York.

A portière completed after Mr. Colman's design, as an experiment in the effect of oriental silks when subdued by contact with velvets and plushes in lower tones of color, is made of Japanese brocade, in shades of sapphire-blue, salmon-pink, and gold, the leading tints reproduced in plush bands crossing it, the whole framed in a border of blue plush.

A great French artist has hanging in one of his door-ways a superb Turkey carpet worked in silver, once used as a gondola carpet by a Venetian prince.

Single pieces of fine embroidery, Indian, Persian, Turkish, or Chinese, are often used to hang within a door-way.

All of the lighter varieties of Eastern rugs have been used as hall portières, and Smyrna or Kelim draperies are well known in our homes.

Eastlake's suggestion of velvet, bordered and banded by embroidered horse-girths or by common coach-trimmings, has been adopted with success.

Turcoman portières have been imported here, and are much admired.

Tapestries, antique and modern, chenille cloths, and tapestry cloths woven in imitation of couched embroidery, the silk threads thrown to the surface and caught with cotton threads from the back, make suitable portières for a handsome room.

Fine damask, satins, velours, plushes, sateens, raw-silk fabrics, felting, and modern tapestries are materials from which to choose portières.

Coming into the region of embroidered portières, plush and velveteen are first recommended as a background for needle-work. Diagonal serge and cloth are delightful fabrics to work upon. Tapestries in silk and cotton, many of them reproducing the hand-worked backgrounds of old Venetian embroidery, are very suggestive to a designer.

Satin should be used only in combination with plush or velvet for this purpose, the dado and borders of heavier material serving as a frame.

Among colors in which most of the stuffs mentioned may be had, are seal-brown, nut-brown, and fawn ; old gold, orange, maize, amber ; garnet, wine color, pomegranate, Indian-red, crushed strawberry ; peacock, turquoise, celestine, drake's neck, Damascus blue and robin's-egg blue ; olive, sage, myrtle, jasper, and réséda or mignonette green.

A portière of pale réséda serge bordered with brown velvet has a deep dado of the same velvet, and is embroidered in silks and crewels with reeds, grasses, and pale-hued swamp-flowers springing from the dado. So lightly and airily are these designs sketched, they seem to be swaying in the wind.

Another, of warm olive serge, has a bough of beech-leaves, the foliage shading from bronze to palest gold, embroidered in crewels and filoselle between bands of pomegranate plush.

Miss Elizabeth Glaister's ideas about portières thus decorated with perpendicular ornament seem to us so valuable to needle-women that we transcribe them here.

"A dark-blue curtain may have a pattern of oranges, leaves, and flowers worked in crewels. The orange being a good deal conventionalized in form already, by being made into an upright running pattern, and it being of more importance to make an harmonious decoration than a faithful portrait of the tree, the fruit must be conventionalized in color into a golden brown or a dim yellow, with a green one here and there. The leaves must be a brownish-green ; two shades will be enough, the darker of which will serve also for the

stems. The flowers must be put in sparingly in a very yellow white, and the yellow stamens and greenish buds should be made much of. The fruit must not be shaded, and the stitches should be upright in the middle, curving a little toward the top and bottom from the outside. Except in the case of an orange being seen endways, so that eye or stalk comes in the middle, when the stitches must be directed toward the centre, the shape of the fruit will sufficiently convey the idea of roundness.

"This will be a rich decoration, yet notice how few colors are needed for it; one shade of yellow-brown, three of green, with a little white and bright yellow, which may be in filoselles, are all that is needed. It is safe to assure you that a whole shopful of varied hues will not produce so good a decorative effect as these six, skilfully used in flat tints."

Sateen in light colors, or Bolton sheeting, looks best when the ground is entirely covered with a conventional pattern either in polychrome (*i.e.*, where many colors are employed harmoniously) or in monochrome, the decoration being of the same shade with the ground. Powdering, or sprinkling, detached sprays over the surface, with a band of embroidery around the curtain, is another style. With cream sheeting, or *écru* sateen, try a closely worked pattern in old-gold filoselle shading to yellow, or in maroon shading to reddish pink, not forgetting the "boundary line" of embroidery or stitching, indispensable to branching designs of this nature.

Never commit the vulgar error of making your draperies too full or too long. They should be scant enough to display the design, and should touch, not trail upon, the floor.

Unbleached muslin sheeting has been lined with Turkey red, with dull blue or with orange, and trimmed with Madras ginghams; bands of colored canton flannel, disposed after the method of stripes in a Roman ribbon, are also used. Draperies of brown canton flannel, crossed with stripes made of gay bandanna pocket-handkerchiefs, have been made effective in a sea-side cottage room.

Japanese Art in Decoration.

Before this once reigning fancy took possession of us, a gentleman of New York, while visiting an official of high rank in Japan at his summer palace, was delighted by the effect of a room having wall-paper covered with open folding fans of every imaginable tint and pattern, no two of them alike. A duplicate of this hanging was ordered by the Japanese dignitary in compliment to his American friend, and in due time arrived in New York, where these brilliant combinations and contrasts of color may still be seen in a room devoted to the display of Japanese curios and antiques.

Lengths of Japanese paper imitating this effect can be bought for seventy-five cents each. They are useful in constructing a screen of home manufacture. Three of them will suffice for three panels, the reverse side to be lined with wall-paper of dull blue or red, with a small diaper pattern in dead gold. Edge with black picture-moulding or with split bamboo.

A pretty hand-screen may be made by embroidering in silks and gold thread *over* the pattern printed on a Japanese paper fan. Line with cardinal, blue, or old-gold silk, and edge with narrow gold cord. Tie a bow of wide satin ribbon, to match, upon the handle.

A round Japanese fan has been cut square and covered with pale blue silk, where a Japanese landscape or

figure-scene is painted in gouache. This, bordered with an edge of maroon velvet, had a bow of maroon and pale-blue satin on the handle.

Transparent silk or gauze fans, painted with iris, lotus, or leafless hawthorn, and gilded fans of the better quality, are charming hand fire-screens. These cost from $1.25 to $2 each. Tiny fans, reproducing the designs of the larger ones, have been used to form the border of a table-cover in Japanese blue cloth, where they are caught in place by stitches of colored silk.

A frieze and trophies of Japanese fans are suitable for smoking-rooms or for the sitting-room of a sea-side or country cottage fitted up for summer occupancy.

Huge Chinese palm fans, made of the natural leaf and stem of the palm, painted in gay bands of red, blue, and green, are sometimes found, and are rather effective when crossed upon the wall above a folding-door.

Kakemonos, or Japanese wall-pictures, painted in transparent water-color upon creamy silk or gauze, and mounted on lengths of brocade ending in wooden rollers tipped with ivory, are things of beauty that should drive into eternal banishment from our homes many a specimen of cheap art in the way of framed pictures.

The prettiest of these paintings are of flowers—flowers as the Japanese know and love them; purple iris, or stately lotus that "blows by every winding creek;" rose-azaleas, growing massed upon their hillsides; plum-blossoms of early March; camellias and chrysanthemums; wind-tossed wistaria and blossom-laden cherry boughs. For foliage they use tender shoots of young bamboo, mallow-leaves, cryptomeria, and pine twigs delicately drawn, while birds and butterflies and fire-winged insects flit among the branches. Then there are symbolic landscapes, with waterfalls, mountains, tea-houses, snow scenes — or girls clad in exquisite raiment, of dove color and pale pink with silver sprays, or of deep blue girdled with scarfs of gold and crimson.

Kakemonos are a fashion of the remote past in Japan. One of them, borne upon a *matsuri* car in the festival given at Otsu in honor of the god Shinnomiya, is of priceless value, worked all over in richest broidery of gold, and is said to be eight hundred years old. Of those sent to America the cost varies from two or three dollars to fifty or a hundred each. They are of value in separating engravings on a wall, and an artistic fancy has made use of them to hang irregularly along the space above the wainscot in ascending a flight of stairs. In this instance each kakemono is a separate artistic study, and all are low in tone.

Japanese lacquered furniture is now imported in shapes of exquisite grace and lightness—the dull backgrounds of lapis-lazuli blue, or red, on tea-table and cabinet, having traceries of burnished gold. Mechanically considered, many of these specimens of handicraft are without a flaw. Every detail is properly balanced, every part fits. The perfect refinement of their decoration is in marked contrast with that laid in coarse brush loads upon the familiar red surfaces, which, in the eyes of many, represent Japanese art in its efflorescent glory. Unfortunately, our climate is a sworn foe to this lovely lacquered furniture, which is liable to shrink and fall apart when installed in our furnace-heated homes. There are, however, more durable cabinets and tray-stands to hold a vase or flower-pot, and many little objects of gold lacquer, carved ivory, amber, jade, and carnelian, besides the bronzes, porcelain, and pottery we may secure to comfort our souls withal.

It is impossible to dismiss the subject of Japanese art, so rich an element of decoration in modern homes, without mention of their stuffs. Of these one may turn over almost as delightful a variety as in Kiyôto itself, on the counters of several shops in New York; some of them in charge of natives of Japan, speaking English perfectly, and distinguished by singular intelligence and courtesy. Beautiful silks and brocades from the looms of Nishigin ; crêpes of finest texture ; fabrics of clinging woollen, soft in hue and decorated with artistic patterns ; and chintzes in melting tints of ivory, amber, blue, gray, and rose color, with streaks of gold and silver upon designs of a darker shade than the ground.

For those who protest against Japanese decoration as gaudy and conspicuous we give the following description of a native interior from the pen of a lady who recently occupied it. "The whole front of my room is composed of *shôji*, which slide back during the day. The ceiling is of light wood, crossed by bars of dark wood, and the posts which support it are of dark polished wood. The panels are of wrinkled sky-blue paper splashed with gold. At one end are two alcoves with floors of polished wood. In one hangs a kakemono, or wall-picture, a painting of a blossoming branch of the cherry on white silk—a perfect piece of art, which in itself fills the room with freshness and beauty. On a shelf in the other alcove is a very valuable cabinet with sliding-doors, on which peonies are painted on a gold ground. A single spray of rose-azalea in a pure white vase hanging on one of the polished posts, and a single iris in another, are the only decorations. The mats are very fine and white, but the only furniture is a folding screen with some suggestions of landscape in Indian ink."

Thin Curtains for the Drawing-room.

Artists long ago realized the garishness of light streaming through the starched white surface of large-patterned lace, but it has needed the present revolution in household furnishing to convince amateurs. Curtains in white or cream net called "Calcutta net," with conventional Indian designs, have come to supply the demands now made in window furnishing. Point d'esprit, Egyptian lace, dotted muslins of all sorts, with ruffles, plain hems, edges of lace or waved tape are variously seen.

A soft and peculiarly mellow light was made in a room full of curious and handsome things by lining Madras cream muslin, having a small diapered design in buff, with undressed buff silk.

Any thin Indian fabric, especially their matchless mulls, may be used for this purpose. A set of curtains in *écru* Indian muslin has geometrical figures outlined here and there in gray, and buff and pale red filoselle.

In cheaper fabrics come cream muslins with hair-line stripes of red and blue at fifty cents a yard ; also an inexpensive white muslin, with red stripes, a great favorite for country-house sash curtains, where it may be tied back with red ribbons. Muslin curtains with strips of antique lace let in are always fashionable ; and Nottingham lace is now sold in excellent block patterns, or with small, well-defined ornaments, in strong contrast with those of former days, when our fathers and mothers thought there could be nothing more beautiful than the representation upon their window drapery of immense tropical jungles of leafage, ferns, and palms, mixed with roses, tulips, and lilies of the valley !

India mulls, used as scarfs by native dancing-girls, are imported by Mr.

Louis Tiffany for sash window-curtains, to accompany draperies from his atelier. Like woven air are the exquisite webs, to be had in tints of dark blue, currant color, buff, salmon, and cream—stuffs that might have veiled from profane gaze the loveliness of "Break o' Day," "Cluster o' Pearls," "Heart's Delight," and the rest of those heroines who tormented Abou Hassan while he was temporary Caliph of Bagdad!

Design for Embroidered Chair-Cover or Cushion.

For a Turkish smoking-room in New York the sash curtains of dark-blue mull had tiny silver sequins sewed at intervals along the edge. Curtains of salmon mull had a delicate tracery of silk in the same shade upon the hem.

Embroidered Window-shades.

As a variety upon a recent mania for red Holland window-shades, their lurid glare suggesting, as was recently said, "a descent into the Inferno at every afternoon tea," many ladies are embroidering, in outline work with filoselle and crewels, shades made of gray or buff linen. A simple conventional pattern is best for this purpose, to be worked in browns and deep crimson near the hem, which is finished with guipure d'art, or with cotton fringe. Shades from the South Kensington Art Schools, recently imported, have rather conspicuous designs of conventional blue flowers and leaves. Shades with drawn-work borders are very handsome; and a set coming from Fourney, in Paris, made of gray linen, adorned with crewel and open work with gold embroidery, are edged with guipure lace. Shades made of Tussore silk are lovely, and those in pale buff linen, with brown silk embroidery, are always in good taste; also striped gray and white Holland shades, through which the light falls soft and clear. The puffed shades in Tussore silk, introduced a few years ago, were too conspicuous to be generally liked even though still seen in the windows of Marlborough House and passed on to us by good society in London.

Drawing-room Chairs.

Chairs, like after-dinner coffee-cups, seem to be selected nowadays with a view to their harlequin effect. One sees the little Louis XV. gilt beauties, their satin seats powdered with embroidered flowers, drawn confidingly up to the arm of a square Puritan

"Cromwell" in oak, severely plain save for its dark cushion in maroon plush. Gilt wicker, flaunting with bows like a bed of poppies, confronts the rigid dignity of a Tudor or Eastlake specimen in solid wood, while India teak and Wakefield rattan hob-nob most cordially. The Chinese bamboo chairs, gilded, are light and elegant when sparingly introduced, and the old mahogany three-cornered fireside chairs, for which cushions may be worked in cross-stitch tapestry in faded colors, bring back delightfully the old-time memories of our Colonial homes in America.

Empire brass, now everywhere seen on mahogany old and new, must be treated with a certain reserve, for the fashion, except in the case of old and veritable furniture of that period, will inevitably pass.

The "grandmother" and "grandfather" chairs introduced by Morris of London are most comfortable and correspondingly dear. They are upholstered within in flowery Morris velvets, and without in plain velours and velvet finished with brass nails.

The large, square-seated "Cromwell" chair is made, by some leading upholsterers, having finials at each angle of the back decorated with velvet and gilt nails, as are the arms and framework. For these, a back- and a seat-cushion may be worked on peacock blue or garnet velvet, in a close, conventional pattern suggesting mediæval floriated stuffs; but we suggest that only the best material, nicest work, finest stitches, most patient care, be bestowed on such embroidery. Remember, it is meant to last, that the young people of 1981 may exclaim over it in delight!

A luxurious retreat for an idle moment is offered by a Market Harborough cushioned with sage-green stamped plush and tied with numerous bows of sage-green and pale pink satin ribbon. A large pink mallow flower with foliage is embroidered on the seat, and the rounded cushion for the back has a similar device. Near at hand is a rocking-chair of that popular variety known as the "Shaker," made by the Shaker brethren at Lebanon, and yearly brought away by summer visitors to Berkshire as souvenirs of that thriving settlement, but now also a regular article of commerce in New York and Boston shops. These little chairs, made of hard wood, stained and varnished to a rich mahogany brown, are

Design for Embroidered Chair-Cover or Cushion.

wonderfully light, graceful, and easy. Add to one of them a cover of plush or velvet, with embroidered bands, and it is attractive enough to appear in any lady's boudoir.

A small Shaker rocking-chair without arms has a cover of brown velveteen, with a lengthwise band of gray linen inserted, on which is embroidered a vine of shaded pink honeysuckle with brown stems and leaves of green and brown.

Another has a seat-cover of slate-green plush, with a square in the centre of olive-green plush, on which is worked a conventional design in crewels. A border done to match is edged with a tufted fringe of combed-out crewels.

A cover of stamped dark-blue velveteen has the incised pattern traced with yellow Dacca silk in twisted chain-stitch.

Any hand skilled in home-upholstery can construct one of these covers without resorting to professional aid, and a "Shaker" adopted into the household will never again be willingly dispensed with. The Shakers make rugs to cover their chairs, by many preferred to a more ornamental finish. The larger arm-chairs and rocking-chairs of this manufacture are delightfully comfortable. They are to be had on Broadway at from $3.50 to $10, without rugs. Footstools, or benches, to match, are supplied from the same establishment. These chairs have been found to be a successful present to friends in England, who are pleased with an opportunity to domesticate a bit of furniture distinctively American.

I have said nothing of tidies, articles in which, to some minds, the whole scheme of modern decorative needlework begins and ends.

Whatever may be her private conviction regarding the patchwork effect of tidies in a handsome room, no housekeeper dares lift up her voice in protest against their use. Let them at least be unobtrusive in color and design, and dispense with them wherever possible. Tussore, or India washing silk, may be covered with a conventional pattern in monochrome embroidery for this purpose. Towels bordered with old drawn-work, dark blue linen embroidered in white, cross-stitch embroidery in silks or cotton, Holbein work, are all suitable for tidies. Cretan embroidery is, however, the fashion of the hour, one that it is to be hoped will long endure.

Bell-pulls.

These have been brought into use again by decorators representing the reign of good Queen Anne. Velvet, silk, and silk canvas are the best materials for this work. A stiff lining is added, and a ring and a narrow brass bar are secured to it at bottom. Conventionalized flowers in a vine pattern look well in such a quarter.

Lamps, Candles, and Shades.

Of late years there has been a large demand for decorated lamps, and the leading shops are still full of them. The more costly ones are substantially mounted in fine brass, with jars of Limoges, Bennett, Longwy, or Gien faïence, or of an oriental ware. The occasional Deck lamp is beautiful enough to tempt a wiser woman than Aladdin's wife to part with her husband's treasure! With the addition of a globe in engraved glass, and that illuminator of modern homes, the patent Duplex burner, one of these lamps, accompanied by a maid who knows how to keep it in working order, is a joy in the household. But the friendly German student-lamp has its special uses and will never be forsaken, even for

these lovely painted jars of porcelain or faïence bearing moon-like globes.

Candlesticks and candelabra are sold in brass, glass, china, and pottery. Decorated candles have been superseded by those in clear colors, of which rose, crimson, and white are most used. The patent wedge-bottom is a great merit in these modern candles, enabling them to fit into any socket. Upon the *bobèche*, the glass or porcelain cup used to catch the drippings of candle-wax, modern taste has lavished abundant fancy. They come in blue china, in Gien flowered ware, in Venetian glass lipped and beaded with color, in clear crystal starred with gold, and in Bohemian glass, ruby, rose, and blue.

Candle-shades with fixtures to sustain them are made of colored paper, plain or ornamented. These are much used at present, in plain colors and cut into patterns lifted by the knife into a sort of low relief, or in crackle shades with flower decoration.

Lamp-shades are now imported in ribbed porcelain, white, blue, rose, and green. They have taken the place of tissue-paper shades, an epidemic prevailing everywhere last season. The amount of gymnastic exercise necessary from the gentlemen and servants of a family, while tissue-paper shades continued to blaze up at unexpected moments, upon inaccessible gas-burners, was immense. But against the huge modern lamp-shades of silk and lace—actually formed of petticoats of tulle like those of a ballet dancer—I would cry out, "They are indefensible, ugly, ridiculous—a millinery effect that should be left out of a good room, and dangerous besides."

Cinderella's Slippers.

In the original fairy-tale of Cinderella, of French origin, the Prince gives to the little maiden a pair of slippers lined with minever or petit ver, a fur which was the prerogative of royalty. In the story translated into English, "petit ver" was rendered "little glass," and thus came down to us a myth beloved of children and held in memory by their elders, with whom the fairy slipper has ever been a favorite device in boudoir and drawing-room. One sees the slipper in cut glass, in iridescent glass, in engraved glass; but prettier are those in fine white porcelain, dotted over with tiny blue cornflowers, or in old Dresden ware with garlands and rosettes of flowers in relief. They appear also in Sèvres, in Worcester or Minton porcelain, in pink, blue, and yellow. A cluster of violets often finds its way to the toe of this dainty trifle, and again it is filled with bonbons and set temptingly at the elbow of my lady's guest, on a low velvet-covered table with which it so well assorts, and where it is found in company with a dozen other *bibelots* as useless and coquettish as itself. At New Year, in Paris, nothing is more in demand as an *étrenne* for a lady than a shoe, sabot, or slipper made of satin, silk, or straw, embroidered and filled with bonbons. There are also Louis XV. shoes in frosted silver for jewel-boxes, Japanese *mules* or heelless slippers embroidered with mock turquoise, coral, and gold, Watteau shoes in *vieux* Sèvres, sabots of straw worked in chenille, and slippers of carved ivory.

Bandanna Waste-baskets and Sweet-grass Baskets from Mount Desert.

The pretty baskets made by the Indians at Mount Desert are yearly becoming more popular, and may be found in a hundred homes, whence the chill breath of winter has not succeeded in banishing all remembrance of that much-beloved resort. All the bright

summer through, the dusky workmen in the camps along the coast of Frenchman's Bay sit weaving from birchwood, split, dyed, and crossed by plaited strands of sweet vanilla grass, the graceful shapes carried off so eagerly by their many visitors. The grass retains its fragrance astonishingly ; and, months after a visit to Bar Harbor, a sudden whiff of odor from one of these baskets will conjure up a revival of bygone holidays. Quick to imitate forms and combine colors, the Indians have copied a number of models given them by summer visitors to Mount Desert. On one occasion a lady displayed in one of the tents a Madras handkerchief, such as have recently been worn for costumes, parasols, and petticoats, asking if a basket could be made to repeat the colors. The idea was quickly caught, and in a short time a number of split-wood waste-baskets were produced, in brilliant dyes harmoniously combined, which speedily became the fashion. One of these baskets lined with turkey red or crimson woollen stuff, with bows of mixed satin ribbon, is charming in effect. The sweet-grass crewel baskets, *vide-poches*, and wall-pockets are prettiest when a soft red dye in the wood is blent with the gray green of the dried grass. They can best be had of the Indians in their summer settlement, but are now for sale in several shops of New York and Boston.

The Duchesse Dressing-table.

Dear to woman's heart is the convenient little "Duchesse," always clean and fresh and dainty, with its snowy draperies. Add to this her obstinate conviction that nowhere else can she so comfortably "do" her hair as when worshipping on a low chair before this enticing shrine !

A Duchesse table was made by covering a common pine stand with pink silesia, and putting over that a flounce of fine cheese-cloth embroidered in crewel, with the brown stems, green leaves, and pink blossoms of the wild rose in a graceful vine. A linen strip or scarf, hemstitched in squares, worked with detached roses, leaves, and buds, and fringed at either end, lay across the top. One of the small, old-fashioned mahogany dressing-glasses, with brass mountings and three drawers, was set upon the cover, and over the mirror hung, tent-wise, a cheese-cloth drapery lined with pink, edged with lace, and embroidered with roses like the flounce. A lace pincushion in pink, two brass dragon candlesticks with pink wax-candles and *bobèches*, ivory brushes and cut-glass bottles, completed the fitting-up of this pretty bit of furniture.

The Duchesse table is often covered with chintz or cretonne, with fluted ruffles to match the curtains and other bedroom draperies. When made of large-dotted muslin over pink or blue cambric, and trimmed with cotton lace, the draperies may be washed repeatedly and yet always add a certain freshness to the room.

A Spanish "deshilado," a piece of Italian darned netting, Russian work upon linen are all in place here. Draperies and covers of chintz to match that elsewhere in the room are often seen.

In many English and American houses the "Duchesse" is used without mirror draperies, and is placed in a window for convenience of full light upon the toilet. In this case, the mirror-frame may be carved or ornamented, or, to quote again from Eastlake, with muslin "twisted round." The glass is sometimes removed, the frame covered with blue or pink has muslin puffed over it, and the mirror is then restored to its place.

"In Tea-cup Time."

Tea-lovers are a universal brotherhood and sisterhood of humanity, including Elia and Cousin Bridget, who were "old-fashioned enough to drink their hyson unmixed, still, of an afternoon," and also Mistress Gamp with her familiar, Betsey Prig.

When, in his days of young enthusiasm, Matthew Arnold went to render tribute to George Sand, "She made me sit by her," he wrote, "and poured out for me the *boisson fade et mélancolique*, as Balzac calls it, for which English people are thought abroad to be always thirsting—tea!" More in sympathy with the great panacea is another representative Englishman, Mr. Thomas Hughes: "Pray, haven't you kettledrum in America?" he asked, recently, of a lady in New York. "For my part, I pity the people who don't have kettledrum. In England the men go in for it quite as much as the women. To me, it is the pleasantest hour of the twenty-four—this hanging around with a tea-cup, for a little informal chat, toward five o'clock."

The genial author of "Tom Brown" received prompt assurance that there never was a period when the five o'clock tea-table and all its appurtenances played so conspicuous a part as now in our homes.

Belinda and Evelina, exchanging gossip in sacques and hoops at an eighteenth-century drum, knew not the numberless devices that to-day attend this enticing ante-prandial repast. It is the *fleur fine* of entertainments—a meal so purged of the grosser elements that even Byron, who hated a bread-and-butter eating woman, might gaze approvingly on its fair participants! This is the hour for confidential revealings that break into shy utterance as the light of lamp and candles glimmers out upon the fading day. Above all, is it not the supreme moment when woman meets woman for the discussion of their fellow-beings?—an operation not always as mild as the whipping with ostrich plumes which befell poor Graciosa at the hands of Grognon's furies, in the ancient fairy-tale!

No doubt the present passion for five-o'clock tea is in some sort an outgrowth of the china mania, so delightfully shown by the "æsthetic" Algernon and his "intense" bride, in their rapture over a newly acquired six mark tea-pot. "Is it not consummate?" he inquires—to be answered fervently, "It is indeed! Oh, Algernon, let us try to live up to it!" Like Atra Cura, this mania sits behind and drives us—rash and reckless. To acquire these brittle treasures we exhaust our time and money; for them we explore dingy dens of shops in remote streets, and stand sighing before the porcelain wonders displayed by the larger dealers; we coax them from the cupboards of patient grandmothers and spinster aunts; we palpitate for them at auction sales; we amass them by hook or by crook, and then suffer righteous pangs until our treasures are duly displayed before the gaze of envious friends! There is no limit to the range of our tea-tray collections: they embrace Davenport and Longwy, Crown Derby and Mings, Tôkiyô and Dresden, Minton, Spode, and Copeland, Sèvres and Etruria. Cups and saucers of every age and family meet together in the symposia of to-day. And sweeter far than honey of Hymettus is the draught of Chinese nectar sipped by a collector in the sight of her china-loving friends, from a fragile cup of which she knows no duplicate!

Upon the five-o'clock tea-table this dainty equipage of porcelain is supplemented by one as rare and rich, in silver. If you have inherited an old English service, glittering white, and

hammered into charming shapes of bygone art, so much the better. Marshal in array, as only a woman's fingers can, the cheerful, hissing urn, the tea-pot with queer little old-time strainer hanging to the spout, the liberal dish of sugar-lumps, the slender jug (bearing in mind here Dr. Holmes's two sprightly maxims: "Cream is thicker than water," and "Large heart never loved little cream-pot"), the sugar-tongs—thin, graceful, lustrous, with golden claws—the spoons attenuated through years of honorable service and sporting half-obliterated crests. Forget not the tea-caddy, modern or antique, an article on which fashion just now lavishes much extravagance. Nor omit the porcelain platters bearing wafer-like slices of buttered bread, cakelets, and, if you would be thoroughly English, a shape of hot buttered bread, not unlike old-fashioned Sally Lunn.

For the tea-tables used — happy if you possess an immortal Chippendale —you may yet rest content with the expanse of a ruddy, old, spindle-shanked Santo Domingo mahogany of colonial days, claw-footed and polished to a lustre which reflects the flickering shapes of a hickory fire in Walpurgis dance. The new folding tea-table in ebonized wood, with leaves that let down when not in use, is most convenient; and the many square and trefoil tables, scattered about modern drawing-rooms, are employed to hold a cup at the elbow, perchance, of some nervous or emphatic guest, to whom is tremblingly consigned the egg-shell treasures of the hostess.

The tea-cloth is a subject for profound consideration! It may be used to cover either tray or table, and is commonly a square of virgin linen, fringed with lovely drawn-work borders, or with a Japanese design of fans, vases, and tea-cups, outlined in fine blue filoselle around the edge—or else is worked all over with sprays of forget-me-not, cyclamen, honeysuckle, etc., in finest crewel stitchery.

Group around this central point a few comfortable chairs — a "Market Harborough" with gay cushions and cardinal satin bows, or an "Oxford" with square low seat; draw up that quaint mahogany settle with the delicately carved back and plush cushion, silver-gray with age—light and graceful, yet substantial enough to rob sitting down of all its terrors to the stout; kindle the soft stars of candle-light on sconce and mantel-shelf; put a shade over the too brilliant lamp near by; permit your wood-fire to sink into the scintillating stage upon the tiled hearth; set afloat the breath of fresh-plucked violets in your room—and last, not least, see that "the kettle boiling be."

This will complete the spell lingering around that enchanted spot—the five-o'clock tea-table.

Queen Charlotte Tea-table.

A new table for five-o'clock tea has been introduced to the devotees of that beverage in England, which has, to loyal eyes, a double charm, in that it was copied from an original belonging to one queen, and is "graciously sanctioned" by another. A porcelain tray, with tea-set to match, of Queen Charlotte's time, is made to rest upon a stand of ebony and gilt, so well balanced and running so easily on casters, that it may be rolled from spot to spot in the drawing-room without fear of upsetting. Between the four supporting pillars of the base, a jug for hot water may be placed. The first one of these tables made was presented to Queen Victoria, at Windsor.

It is difficult to conjure up a vision of tea-drinking ease in connection with stiff little Queen Charlotte, who stood herself, and kept all her ladies stand-

ing, victims to etiquette, until they fairly fainted from fatigue; let us hope poor Fanny Burney and her fellow-sufferers in that dreary court enjoyed the occasional relaxation of an hour by such a table as this, where, as Thackeray says, they might "cackle over their tea" in comfort!

Decorations of the Dinner-table.

It is impossible for the average female mind to confront unmoved the delightful possibilities to-day afforded by the service of the dinner-table. Times have changed since the mistress of a household was wont to set before her guests a feast like the day-dream of Ichabod Crane, where "the pigeons were snugly put to bed in a comfortable pie and tucked in with a coverlet of crust, the geese swimming in their own gravy, and the ducks pairing cozily in dishes, like snug married couples, with a decent competency of onion-sauce." The now universal *dîner à la Russe*, with airy hints, suggestions, innuendoes of ministry to the appetite, has limited each course to one dish offered at a time, with attendant sauce or vegetable.

Giving a dinner-party in the country in by-gone days, for instance, what labor did it not entail? The ladies of the family spent hours in the seclusion of store-room or pantry, with curls tucked up, and ribbons obscured by a gingham apron, while weighing, measuring, egg-beating, almond-blanching, icing, garnishing, seasoning, tasting, and gossiping—all this, and much more, till the lavish banquet "stood confest" before the eyes of twenty hungry guests who had driven over miles of winter-bound roads to be punctual at the hour of 2 P.M.!

Modern degeneracy has materially lessened the labor of hospitality. The modern chatelaine bids her guests, and consults with her cook—then abandons all concern. In a well-ordered city establishment the cares of entertaining are comparatively light. And this state of things is by no means to be found exclusively in the household most liberally endowed with wealth and most abundantly equipped with servants.

To deprive a woman of a due amount of personal painstaking in the preparation for her guests, would be to rob her of one of the chief enjoyments of hospitality. The adjustment of rooms and furniture, the arrangement of flowers, is hers. Though the work of setting silver, crystal, and steel upon the cloth may be done by a trained servant, there are last touches no hand but hers may give.

An hour before the coming of the guests you may behold a sylph in trailing Watteau gown of cashmere, with saucy little bows, glide into the dining-room and hover around her board. There are wreaths of smilax to be trailed over piles of rosy fruit, and flowers to be grouped in studied carelessness beside each plate; dinner-cards and the mighty question of places to be settled; bonbons, little cakes, and crystallized fruit to be arranged. Lamps and candles must be passed in review, the temperature of the room regulated, screens set and portières drawn for the comfort of the company—then a word of admonition to the servants about the warmth of the soup and the chill of oysters, before the mistress vanishes into her dressing-room, soon to reappear and take her place, watchful, gracious, yet unconscious, as hostess of the feast.

The rigid forms of Eastlake's Jacobean table are common now, despite the remonstrance of old dinner-givers, who maintain that there is no shape so comfortable, so sociable, or so attractive as the perfect round.

Until recently, table-cloths have

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been restricted to an ornament arising merely from the gloss obtained by various distributions of the warp and woof, in weaving. The specimens of British and Saxony table-damask are satin-like in texture. But from Dresden has now come a table-cloth, quite new in conception, representing a dance of cupids amid garlards of flowers, encircling the centre-piece.

And the profluent tide of color has invaded even this stainless snow. In Germany, in 1872, table-cloths were made, imitating the Renaissance linen, and bearing a familiar design of the Royal Meissen China — the Zwiebelmuster or onion-pattern, in colored borders. Since then, scarlet and blue reappear in monogram and crest, with traceries in arabesque wrought by hand upon the damask.

A table-cover, with napkins and sideboard cloth, has been made with a broidery of scarlet poppies, wrought in washing cottons, interwoven with mottoes in German text.

Variety, thus laid upon the cornerstone of the dinner-table, appears throughout. The changes are kaleidoscopic and bewildering. You take your soup in Sèvres, your entrées in England, and so on, till you come to fruit and coffee in China and Japan. It is like a "voyage around the world in eighty"—minutes. The correct affectation with connoisseurs in ceramics is to reverse the plate set before them, and study the marks subscribed, with an air of inscrutable wisdom. But avoid the catastrophe which befell an absent-minded man not long ago, who, forgetting that he had just been helped, turned over his plate, bestowing a "*bouchée à la reine*" upon the satin lap of the lady next to him.

The use of heavy silver pieces has been generally superseded by pretty bits of glass and porcelain containing flowers. This fashion is in reality an economy, as any lady may select f her cabinet or mantel-shelf a Ve jug, a Doulton or a Minton vase, tiny iridescent bulb of glass, and gr her own flowers, without resorting the costly aid of the florist.

A phase of the dessert at a rec dinner may prove suggestive, esp cially as the general effect result more from a harmonious assemblin of colors than from lavish display c wealth. The centre-piece was a glow ing mass of scarlet poinsettia and whit japonicas, the latter cut with long stems and having glossy dark-green foliage. Side-dishes at dessert, finger-bowls and ice-cream plates, were ruby Bohemian glass. The doyleys were etched with red silk in tiny Japanese designs. The candelabra used were clear crystal, with *bobèches* of ruby glass, and the red wax candles had each a little jaunty cap, or shade, of scarlet silk. The sparkle of fire-light and candle-light over all recalled the impression produced upon Jane Eyre by the drawing-room of Thornfield, "a general blending of snow and fire."

It should be quite a consolation to our country friends, who have so long been sighing for the luxury of gas, that candles again play a prominent part in the household. The old-fashioned double-branched candelabra, eagerly sought in the bric-à-brac shops, of Sheffield plate are still in vogue, and those people are fortunate who possess antique candlesticks in genuine silver. There is no artificial light so becoming as the mild, unwavering lustre of candles.

Sitting beneath it, over their after-dinner coffee, we may picture a group of "American beauties" at their best; but at this point of diurnal experience I must leave them and my subject to the consideration of those who have done me the honor to follow me so far.

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By VARIOUS WRITERS.

SPECIFIC INFORMATION IN CONNECTION WITH THE CHAPTERS ON

Occupations for Women.
Women in Their Business Affairs.
The Principles of Housekeeping.
Hygiene in the Home.
Books and Reading.
The Art of Travel.
House Decoration and Furnishing.
Miscellaneous Notes.

OCCUPATIONS FOR WOMEN.

THE literature upon employments, money-making, and professions for women, is found more in the magazines than in books. Among the magazine articles upon this subject that may be consulted with profit are: "Industrial Value of Women," *North American*, vol. 135, p. 433; "Women in Arts and Trades," *American Architect*, vol. 30, p. 197; "Artistic Professions for Women," *All the Year Round*, vol. 63, p. 296; "Women as Lawyers," *Green Bag*, vol. 2, p. 10; *Lippincott*, vol. 23, p. 387; *Victoria*, vol. 28, p. 219; "Indoor Employments of Women," *Chautauquan*, vol. 7, p. 259; "Outdoor Employments of Women," *Chautauquan*, vol. 7, p. 200; "Women in the Professions," *Chautauquan*, vol. 7, p. 460; "What Can She Do?" *Once a Week*, vol. 12, p. 493; "The Woman of Business," *Fortnightly*, vol. 11, p. 156; "Occupations of Women Seventy Years Ago," *Lippincott*, vol. 15, p. 475; "Women and the Fine Arts," *Macmillan*, vol. 12, p. 110; "Women and Journalism," *Galaxy*, vol. 13, p. 499; *Chautauquan*, vol. 7, p. 393; "Women as Architects," *Western*, vol. 6, p. 22; "Women as Nurses," *Canadian*, vol. 16, p. 164; "The Trained Nurse," *Scribner's Magazine*, vol. 8, p. 613; "Women as Physicians," *Macmillan*, vol. 18, p. 369; *Living Age*, vol. 73, p. 243; *Nineteenth Century*, vol. 22, p. 692; *Victoria*, vol. 15, p. 21; *North American*, vol. 134, p. 52; "Women as Workers," *Galaxy*, vol. 15, p. 676; "Earnings of Women," *Victoria*, vol. 10, p. 385; "Technical Training for Girls," *Fraser*, vol. 99, p. 343; "Women and Skilled Labor," *Penn Monthly*, vol. 6, p. 514; "Photography for Women," *Victoria*, vol. 21, p. 1; "What America has Done for Women," *Scribner's*, vol. 6, p. 300; "Women in Industrial Employments," *Victoria*, vol. 17, p. 308; "Employments for Women," *Harper's*, vol. 65, p. 112. Among the books are: "Prisoners of Poverty," by Helen Campbell; "Women Wage Earners," by Helen Campbell; "Thrown on Her Own Resources, or What Girls Can Do," by Mrs. J. C. Croly; "The Future of Educated Women," by F. E. Allison; "Working Women in Large Cities," United States Department of Labor, Fourth Annual Report; "A Manual of Wood Carving," by Charles G. Leland; "Money Making for Ladies," by Ella R. Church; "What Shall We Do with Our Daughters?" by Mary A. Livermore; "Work for Women," by George J. Manson; "How Women Can Make Money," by Virginia Peuney; "Women and Work," by Emily Pfeiffer.

THE TRAINED NURSE.

The following information is given for women preparing to become trained nurses. It is issued by "The New York City Training School for Nurses," and may be taken in most respects as a fair example of the requirements necessary for successful application for admission to training schools.

The Commissioners of Public Charities and Correction having established The New York City Training School for Nurses in connection with the various hospitals under their charge, are prepared to offer to those wishing

to become professional nurses, a two years' course of training, which will include a wide experience in all forms of sickness.

Those wishing to obtain this course of instruction must themselves apply, either in person or by letter, to the Superintendent of the Training School, upon whose approval (and passing satisfactorily the entrance examination) they, with the permission of the Commissioners, will be received for one month on probation. (The entrance examination is to test the applicant's ability to read aloud well, to write legibly and accurately, to keep simple accounts, and to take notes of lectures.) During the month of trial the Superintendent will decide as to their practical fitness for the work, and, proving satisfactory, they will be recommended to the Board of Commissioners for appointment as pupil nurses in the school.

Applicants must be over twenty-one and under thirty-five years of age. They must be in sound health, and must send with their application a certificate from a physician certifying to the fact; also, one from some responsible person as to their moral character. During the month of trial they will be boarded and lodged in the school, but receive no compensation.

The pay for the first year will be ten dollars per month; for the second year, fifteen dollars.

After the month of probation, nurses are required, when on duty, to wear the uniform of the school.

The nurses are on duty from 7.30 A.M. to 7.30 P.M., with an hour for dinner, and, when hospital duties permit, additional time for rest and study. They are also given a half-day every week, and, when possible, every second Sunday. A vacation of two weeks is allowed each year.

Nurses will reside at the "Home," and serve first as Assistant Nurses, and afterward as Head Nurses, if found competent, in the various wards of the hospitals in connection with the school.

COURSE OF TRAINING.

The instruction includes:

1. The dressing of blisters, burns, sores, and wounds; the preparation and application of fomentations, poultices, and surgical dressings.

2. Application of leeches, and subsequent treatment.

3. Administration of enemata and use of catheter.

4. The best method of friction to the body and extremities.

5. Management of helpless patients; moving, changing, giving baths in bed, preventing bed-sores, and managing position.

6. Bandaging, making bandages and rollers and lining splints.

7. Making beds, and changing sheets while the patient is in bed.

8. The preparing, cooking, and serving of delicacies for the sick; to understand the art of ventilation without chilling the patient, both in private houses and hospital wards.

They are also given instruction in preparing reports for the physician as to the state of the secretions, expectoration, pulse, temperature of the body, skin, appetite, intelligence (as to delirium or stupor), breathing, sleeping, condition of wounds, eruptions, formation of matter, effect of diet, stimulants, or medicines, and to learn the management of convalescents.

Weekly classes will be held by the Superintendent and Assistant Superintendent, and, in addition to this, instruction will be given by the House Physicians and Surgeons and Head Nurses, at the bed side of the patient, and in various other ways. A course of lectures will be given on such subjects as Anatomy, Physiology, Hygiene, Diseases, Surgery, Materia Medica, and Obstetrics, and examinations will be held at stated periods.

At the expiration of the full term of two years, Nurses passing a final examination will each receive a diploma of the School, certifying to their knowledge of nursing and their ability and good character, signed by the Superintendent, the Examining Board, and the Board of Commissioners.

N. B.—The right is reserved to terminate the connection of any pupil with the School, for any reason which may be deemed sufficient.

WOMEN IN THEIR BUSINESS AFFAIRS.

Preliminary Note to Forms.

It cannot be too severely recommended to lay readers of the subjoined forms of legal documents and precedents, that the same are not furnished for the purpose of dispensing with the services of *trained attorneys*, except in very remote and unusual cases of emergency where such services cannot be obtained.

The forms here furnished are only a few out of many hundreds, and are chiefly useful as giving some of the technical features and phraseologies adopted by the legal practitioner in a very limited number of business transactions.

But it may safely be said that no two transactions requiring documentary evidence are exactly the same in all particulars, while the variations in most of them, *e.g.*, in the transaction of a will, are almost innumerable.

It must, therefore, be clearly understood that only in the event of the emergency referred to, should the layman trust to his own hand, even with the aid of these forms, in preparing a legal document.

Note.—In the following forms the words printed in *italics* represent what is written, the matter in Roman type represents the printed form.

Mortgage—Power of Sale.—479. "C"

This Indenture, made the *twentieth* day of *October*, in the year one thousand eight hundred and *sixty-five*,

Between *Alanson Doe, of the City of Brooklyn, County of Kings and State of New York, party of the first part, and Wesley Roe, of the said City of Brooklyn, County of Kings and State of New York, party*

of the second part, **Witnesseth,** That the said party of the first part, in consideration of *four thousand dollars* to *him* duly paid, has sold, and by these presents does grant and convey to the said party of the second part, *the premises known as number five hundred and sixty-two Waterloo Avenue, in the City of Brooklyn, County of Kings and State of New York, and described as lot number five (5) in the second subdivision of the Jeroliman Farm, on the map of said farm recorded in the Register's office of said County of Kings, and having a frontage of twenty-five (25) feet on Waterloo Avenue, beginning at a point eighty-five (85) feet southerly from the junction of said Avenue with South Martin Street; thence along Waterloo Avenue twenty-five (25) feet; thence easterly, as*

per said plot and survey, one hundred and fifty (150) feet; thence northerly along the division line twenty-five (25) feet; thence one hundred and fifty (150) feet along the division line to the point of beginning,

with the appurtenances, and all the estate, title and interest of the said party of the first part therein.

This Grant is intended as a security for the payment of *the principal sum of four thousand dollars, with interest* thereon payable semi-annually on the twentieth day of April and on the twentieth day of October in each year, and the whole of said principal sum of four thousand dollars on the twentieth day of October in the year one thousand eight hundred and sixty-nine,*

which payments, if duly made, will render the conveyance void. **And** if default shall be made in payment of the principal or interest above mentioned, then the said party of the second part and *his* assigns are hereby authorized, pursuant to statute, to sell the premises above granted, or so much thereof as will be necessary to satisfy the amount then due, with the costs and expenses allowed by law.

In Witness Whereof, the said party of the first part has hereunto set *his* hand and seal the day and year first above written.

Sealed and delivered in the presence of

Ephraim Jones,

[Seal.] *Notary Public.*

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* When the rate of interest is not specified the statutory rate, now 6 per cent., is understood.

DEED WITH FULL COVENANTS.—N. Y. STATUTE OF 1890.

This Indenture, made the *ninth* day of *May,* in the year one thousand eight hundred and *ninety-nine,*

Between *Johan Schmidt, of the City and County of New York, and Rebecca Schmidt, his wife, parties of the first part, and George Gardner, of the City and County of New York, party of the second part,*

Witnesseth, That the said part*ies* of the first part, in consideration of *fifteen hundred* dollars, lawful money of the United States, paid by the part*y* of the second part, do hereby grant and release unto the said part*y* of the second part, *his* heirs and assigns forever,

All *that certain piece or parcel of land, lying and being in the City and County of New York and in section eleven (11) and block nineteen (19) on the Land Map of the City of New York, and known and designated as lots numbers seven (7), nine (9), and eleven (11) West Seventh Street, and described as follows: Beginning at the southwesterly corner of West Seventh Street and Avenue A, thence easterly along West Seventh Street seventy-five (75) feet; thence northerly on the surveyed line one hundred and ten feet; thence westerly to Avenue A seventy-five (75) feet; thence southerly along Avenue A one hundred and ten feet, to the place of beginning; and comprising three full city lots, as indicated by the same, more or less, as by the Land Map of the City of New York herein before mentioned:*

Together with the appurtenances, and all the estate and rights of the part*ies* of the first part in and to said premises.

To have and to hold the above granted premises unto the said part*y* of the second part, *his* heirs and assigns forever, *in fee simple.*

And the said *Johan Schmidt and Rebecca Schmidt,* part*ies* of the first part, do covenant with said part*y* of the second part as follows:

First. That the said *Johan Schmidt and Rebecca Schmidt,* part*ies* of the first part, *are* seized of the said premises in fee simple and ha*ve* good right to convey the same.

Second. That the party of the second part shall quietly enjoy the said premises, *as herein set forth.*

Third. That the said premises are free from incumbrances.

Fourth. That the parties of the first part will execute or procure any further necessary assurance of the title to said premises.

Fifth. That the said *Johan Schmidt and Rebecca Schmidt,* parties of the first part, will forever warrant the title to said premises.

In Witness Whereof, the said parties of the first part have hereunto set *their* hands and seals the day and year first above written.

In Presence of

Simon Pettingill,
Thomas Weyman.

Johan Schmidt. [L. S.]
Rebecca Schmidt. [L. S.]

State of *New York,*
City of *New York,*
County of *New York,* } SS.

On the *9th* day of *May,* in the year one thousand eight hundred and *ninety-nine,* before me personally came *Johan Schmidt and Rebecca Schmidt, his wife,* to me personally known, and known to me to be the persons described in and who executed the foregoing instrument in writing, and severally acknowledged that *they* executed the same.

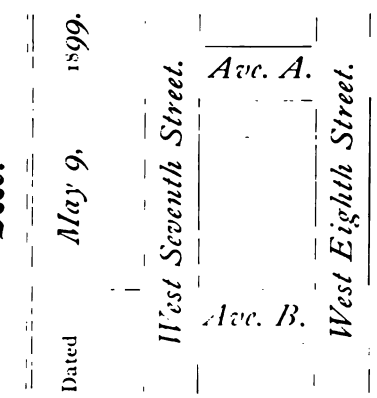
Mortimer Montgomerry,
Notary Public.

[Seal.]

Johan Schmidt
to
George Gardner

Deed.

Dated *May 9,* 1899.



The land affected by the within instrument lies in Section *Eleven,* in Block *Nineteen,* on the Land Map of the City of New York.

QUIT-CLAIM DEED.

This Indenture, made the *tenth* day of *June*, in the year eighteen hundred and ninety-*seven*,

Between *John Doe, party of the first part, of the City and County of New York, and Richard Roe, party of the second part, of the Town of White Plains and County of Westchester, in the State of New York,*

Witnesseth, That the said party of the first part, in consideration of *seven hundred and fifty* dollars, lawful money of the United States, paid by the party of the second part, do*es* hereby remise, release and quit-claim unto the said party of the second part *his* heirs and assigns forever,

All *that certain piece or parcel of land in the Town of White Plains and County of Westchester, in the State of New York, known as the Doe Farm and described on the recorded map of said township, in Book K, page 117, as follows: The Doe tract, in the division of the Morgan estate, as by decree of the Surrogate's Court, liber three hundred and twenty-one, being that piece or parcel of land bounded as follows: Beginning at the town line at the junction of the Yonkers Road, southerly, at the monument named in the map, thence five hundred and sixty feet easterly along the surveyed town line, to the line of the Joel Rogers tract; thence nine hundred feet easterly along the line of said Rogers tract, as surveyed, to the line of the Old South Road; thence along the said South Road, eight hundred and ten feet, to the Yonkers Road; thence six hundred and seventy feet to the place of beginning, containing seven and one quarter acres of land more or less.*

Together with the appurtenances and all the estate and rights of the party of the first part in and to said premises.

To Have and to Hold the above mentioned and described premises unto the said party of the second part, *his* heirs and assigns forever.

In Witness Whereof, the said party of the first part has hereunto set *his* hand and seal the day and year first above written.

In Presence of

Peter Allen,
Joel Banks.

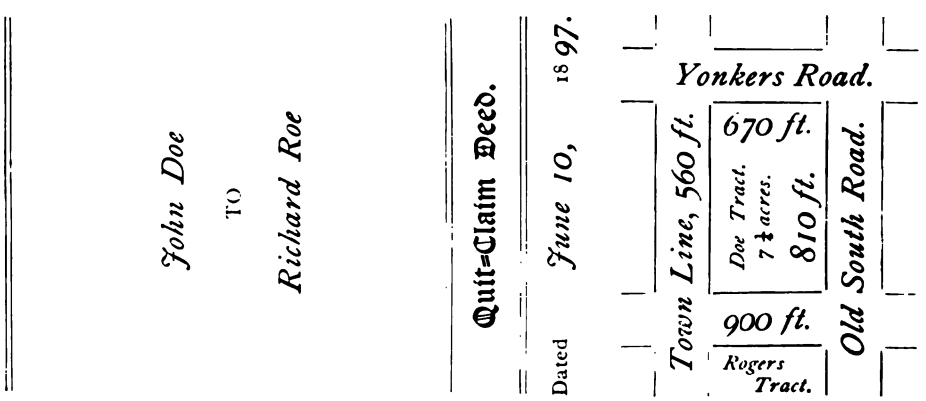
John Doe. [L. S.]

State of *New York,*
Town of *White Plains,*
County of *Westchester,* } SS.

On the *tenth* day of *June,* in the year eighteen hundred and ninety-*seven,* before me personally came *John Doe,* to me known and known to me to be the individual described in, and who executed the foregoing instrument, and *he* acknowledged that he executed the same.

Silas Vaughan,
Notary Public.

[Seal.]



SATISFACTION OF MORTGAGE ON REAL ESTATE.

State of New York,
City and County of *New York,* } SS.

I, John Doe, of the said City,

Do hereby Certify, That a certain Indenture of Mortgage, bearing date the *first* day of *January,* one thousand eight hundred and *eighty,* made and executed by *Richard Roe of the same place, and Susannah, his wife, to me, to secure the payment of the principal sum of one thousand dollars on the first day of January, 1885, and interest payable semi-annually to be compounded at the rate of five per centum per annum*

and recorded in the office of the *Register* of the *City and* County of *New York* in block series section *19* Liber *25* of Mortgages, page *200,* on the *second* day of *January,* in the year *1880* at *10* o'clock *and 30* minutes in the *fore* noon, and indexed in block index of Mortgages ~~~~ in section ~~~~ block ~~~~ on the Land Map of the City of New York is paid.

And I do hereby consent that the same be discharged of Record.

Dated the *first* day of *January,* 18*85.*

In Presence of *(Signature of Mortgagee.)*

(Signature of Witness.)

State of *New York,*
City of *New York,* } SS.
County of *New York,*

On the *first* day of *January,* in the year one thousand eight hundred and *eighty-five,* before me personally came *John Doe*

to me known, and known to be the individual described in, and who executed the foregoing instrument, and *he* acknowledged *to me* that he executed the same.

(Signature of Notary Public.)

"D"

SATISFACTION OF CHATTEL MORTGAGE OR MORTGAGE ON PERSONAL PROPERTY.—707.

State of New York,
County of *Kings,* } SS.

Do hereby Certify, That a certain Indenture of Mortgage, bearing date the *seventh* day of *June,* one thousand eight hundred and ninety-*eight,* made and executed by *Erastus Gibbs to Richard Roe,* and filed in the office of the *County Clerk of the* County of *Kings,* on the *seventh* day of *June,* in the year one thousand eight hundred and ninety-*eight* at *eleven* o'clock in the *forenoon* is **Paid,** and I do hereby consent that the same be discharged of record.

Dated the *tenth* day of *June,* 1899.

In Presence of *Richard Roe.* [L. S.]

Eglon Smith,
Noah Munson.

State of New York,
County of *Kings,* } SS.

On the *tenth* day of *June,* in the year one thousand eight hundred and ninety-*nine,* before me personally came *Richard Roe* to me known, and known to me to be the individual described in, and who executed the foregoing satisfaction of mortgage, and he duly acknowledged to me that he had executed the same.

Absalom Hicks,
Notary Public.

[Seal.]

Erastus Gibbs
to
Richard Roe

Satisfaction of Mortgage
On Personal Property.

Dated *June 10,* 1899.

There is a great variety in the forms of leases but this is a good general form.

LEASE.—443.

This Indenture, made the *first* day of *May*, one thousand eight hundred and ninety-*six*

Between *John Doe, of the City, County and State of New York, party of the first part, and Richard Roe, of the City, County and State of New York, party*

of the second part, **Witnesseth,** That the said party of the first part has letten and by these presents does grant, demise, and to farm let, unto the said party of the second part, and the said party of the second part has hired and taken and by these presents does hire and take of and from said party of the first part, *all that certain piece or parcel of land, lying and being in the said City and County of New York and known as the Washington Farm, between North Fifth Avenue and the Old Bowery, Road as by the map and survey now on record in the office of the County Clerk of the said city and county, liber one hundred and ten, and containing seventy-seven acres, more or less,*

with the appurtenances, for the term of *five years,* from the *first* day of *May,* one thousand eight hundred and ninety-*six,* at the yearly rent or sum of *six hundred dollars,*

to be paid in *two* equal *semi-annual* payments, *the first payment of three hundred dollars to be paid on the first day of October, in this year eighteen hundred and ninety-six.*

And it is agreed that if any rent shall be due and unpaid, or if default shall be made in any of the covenants herein contained, then it shall be lawful for the said party of the first part to re-enter the said premises and the same to have again, to re-possess and enjoy.

And the said party of the second part does covenant to pay unto the said party of the first part the said yearly rent at the times and in the manner herein specified.

And that at the expiration of the said term the said party of the second part will quit and surrender the premises hereby demised, in as good state and condition as reasonable use and wear thereof will permit, damages by the elements excepted.

And the said party of the second part does hereby expressly covenant and agree, that if the said demised premises shall become vacant at any time during the said term, the said party of the first part and *his* legal representatives or assigns may re-enter the same by force or otherwise without being liable to any prosecution therefor, and may relet the said premises as the agent and for account of the said party of the second part, and receive the rent thereof, applying the same first to the payment of such expense as *he* may be put to in re-entering and reletting, and then to the payment of the rent due by these presents, with interest, and the balance, if any, to be paid over to the said party of the second part, and any deficiency which may arise the said party of the second part hereby covenant to pay in full.

And the said party of the first part does covenant that the said party of the second part, on paying the said yearly rent, and performing the covenants aforesaid, shall and may peaceably and quietly have, hold and enjoy the said demised premises for the term aforesaid.

Witnesses. *John Doe.* [L. S.]

Peter Robinson,
George Jones.

John Doe
to
Richard Roe

Lease.

Dated *May 1,* 1896.

I.—WILL.

This is the last will and testament of ~~~~~~~~~~ *of the City of New York, wife of* ~~~~~~~~~~ *and daughter of* ~~~~~~~~~~ *of* ~~~~~~~~~~ *: I, the said* ~~~~~~~~~~ *do hereby make, execute, publish and declare my last will and testament, in manner and form following, that is to say,*

First.—I do hereby give, devise and bequeath all my property and estate of every name, nature, and description, and wheresoever situated, of which I shall die seized or possessed, or which I may be or become entitled to the possession of, at the time of my decease, to my said husband and to my said son, John, and my daughter, Mary, in equal portions, that is, one of said three portions to each of them, and absolutely or out and out.

Second.—I hereby nominate and appoint my said husband and my said son to be the executors of this my will.

In witness whereof, I have hereunto subscribed my name and affixed my seal at the City of New York, this ~~~~~~~~~~ *day of* ~~~~~~~~~~ *A.D. 1894.*

Signed and sealed by ~~~~~~~~~~ *the above-named testatrix, and by her published and declared to be her last will and testament, in our sight and presence, who in her sight and presence, and by her request, and in the sight and presence of each other, have hereunto subscribed our names as witnesses, and have added to our signatures our respective places of residence, the day and year lastly above written.*

2.—CODICIL.

This is a codicil to the last will and testament of ~~~~~~~~~~ ~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~ *bearing date the* ~~~~~~~~~~ *day of* ~~~~~~~~~~ *A.D. 1894, and duly executed by me in the presence of* ~~~~~~~~~~~~~~~~~~~~ *and* ~~~~~~~~~~~~~~~~~~~~ *as witnesses.*

First.—Whereas my son John, named in said will, has since the date and execution thereof departed this life, leaving issue him surviving, now therefore I, the said testatrix, do by this codicil give, devise, and bequeath that share or portion of my property and estate which in and by my said will I gave to my said son, to his issue him surviving, and in equal portions to them, and absolutely or out and out.

Second.—I hereby substitute and appoint my friend ~~~~~~~~~~ ~~~~~~~~~~~~~~~~~~~~~~~~ *of the City of New York, Counsellor-at-Law, to be an executor of my said will in the place of my said deceased son.*

Third.—In all other respects I hereby ratify and confirm my said last will and testament.

In witness whereof, I have hereunto subscribed my name and affixed my seal at the City of New York, this ~~~~~~~~~~~~~~~~~~~~~~ *day of* ~~~~~~~~~~~~~~~~~~~~~~ *A. D. 1894.*

Signed and sealed by ~~~~~~~~~~~~~~~~~~ ~~~~~~~~~~~~~~~~~~~~~~ *the above-named testatrix, and by her published and declared to be a codicil to her last will and testament, in our sight and presence, who in her sight and presence, and by her request, and in the sight and presence of each other, have hereunto subscribed our names as witnesses, and have added to our signatures our respective places of residence, the day and year lastly above written.*

3.—TESTAMENTARY PROVISIONS.

a. Bequests.

I hereby give and bequeath my gold watch to my son, and all my diamonds and other jewelry to my daughter.

I hereby give and bequeath to my daughter $5,000 in United States 4 per centum bonds now registered in my name.

I hereby give and bequeath to my daughter all my household furniture and all other chattels belonging to me, of a personal or domestic use, which at the time of my death may be at my residence.

I hereby give and bequeath to my daughter all moneys on deposit in my name [or in my name as trustee or guardian for her] in the savings bank known as The Bank for Savings in the City of New York, and represented by Pass-book No. 123,456, issued by said bank.

b. Devise.

I hereby give and devise to my husband the house and lot of land, No. ~~~~~~~~~~~~~~~~~~~~ Street, New York, where we now reside: to have and to hold the same unto my said husband, to his own use and enjoyment, in case he survive me, for and during the term of the residue of his natural life; and at and upon his death (or in case I survive him), I do give and devise the said house and lot of land unto my children surviving me, and in equal shares among them, in fee simple, absolute or out and out.

c. Trust.

I give, devise, and bequeath to A. B. and C. D., of the City of New York, as trustees, all and singular my property and estate, of every name, nature, and description, whether real or personal, and wheresoever situated: to have and to hold the

said property and estate, as a fund, unto the said A. B. and C. D. as such trustees, and unto the survivor of them and unto his or their successor or successors, for and upon the following trusts, uses, and purposes, and not otherwise, namely, in trust, to receive the rents, interest, issues, income, and profits of said property and estate, and to apply the same, after first deducting therefrom and paying all taxes or other public charges thereon and all necessary or proper expenses attending the administration of said trust, to the education, maintenance, and support of my son John for and during the term of his natural life, and upon his death to assign, transfer, and set over to the children of said John the whole of the capital of said fund, together with its accumulations, and all unapplied income and profits thereof, to be held by the said children, in equal portions, if more than one, and in fee simple, or absolutely and out and out.

d. Advance to legatee to be charged.

I do order and direct my executor (or executors) in the distribution and division of my estate as herein provided to charge to the said E. F., to whom I have bequeathed the sum of $10,000 the sum of $1,000, which I have heretofore advanced and paid to him, and to deduct and retain the same for the use of my estate from the whole amount of said legacy.

e. Forgiveness of debt.

I hereby release and forgive to G. H., and to his representatives, all debts, dues, or obligations due or owing to me by said G. H. at the time of my decease, and order my executors to surrender to him or to them all notes, bonds, securities, or other evidences representing such debts, dues, or obligations.

f. Testamentary guardian.

I hereby nominate, constitute, and appoint my friend I. K. to be guardian of the estate of my daughter for and during her minority.

g. Power of sale to executors.

I hereby authorize and empower the executor of this my will to sell and convey all or any real estate of which I may die seized and possessed, and either at public or private sale, and for such price or sum as may be agreed on, and either for cash or on credit, as he may deem best, and to execute and deliver good and sufficient deeds therefor, and to receive the purchase moneys thereof, or the securities representing the same.

h. Residuary clause.

All the rest, residue, and remainder of my property and estate, not hereinbefore specifically devised or bequeathed, I do hereby give, devise, and bequeath to the Manhattan Eye and Ear Infirmary, a charitable corporation in the City of New York, and to its successors: to have and to hold the said residuary estate to said charitable corporation in trust to apply the same to its corporate uses and objects and not otherwise.

DRAFT.

$ 400 00/100 — New York, May 1st, 1896

At Sight — Pay to the

Order of the Ninety-third Ward Bank, New York, N. Y.

Four Hundred 00/100 ~~~~~ Dollars

with current rate of Exchange on New York

Value received and charge the same to account of

To John R. Gibbs,
763 Astor Place, New York

Wilhelmina S. Gibbs

PROMISSORY NOTE.

$ 400 00/100 — New York, May 1st, 1896

Six months after date I promise to pay to

the order of Wilhelmina S. Gibbs

Four Hundred 00/100 ~~~~~ Dollars

at the Ninety-third Ward Bank, New York

Value received

No. 47 Due Nov. 4th, 1896

John R. Gibbs

Building and Loan Associations.

THE PRINCIPLES.

DURING recent years women have become very important patrons of "Building and Loan Associations," and as this form of investment for a woman's savings is rapidly increasing, it is considered expedient to reproduce here, for her guidance, a condensation of the excellent articles on the subject which were contributed to *Scribner's Magazine* by W. A. Linn, a leading authority on all phases of this kind of co-operation.

When men of small means found out that a business enterprise, which no one of them could conduct alone was possible for them by uniting their labor and their capital, they discovered the secret of co-operation.

When they found out that by uniting their surplus earnings they could provide themselves with homes of their own, instead of remaining subject to the demands of landlords, they put co-operation to one of its most beneficent uses.

This kind of co-operation is most popularly known under the name of Building and Loan Associations; but the official title differs in different places. In England the common designation is "Building Societies." Those formed under the New York statute of 1887 must be called "Co-operative Savings and Loan Associations." In Massachusetts they were first styled "Co-operative Saving Fund and Loan Associations," a title which was changed by a later act to "Co-operative Banks." But, whatever their title, the object and general plan of operation are the same.

A Building and Loan Association is a corporation, regularly formed in accordance with the law of its locality; generally a statute especially adapted to this form of business. Its officers consist of a president, vice-president, secretary, treasurer, board of directors, and a counsel. There may be slight variations from this list. For instance, in some associations auditors and appraisers are included in the number of officers annually elected; while in others the auditors are chosen just previous to the close of the official year, to examine the secretary's accounts, and appraisers are appointed from time to time as loans are made. In small towns the secretary is the only salaried officer; in other places a salary is paid both to him and to the treasurer, and in some large associations in New York City and in the West the president receives compensation. Aside from the salaries, the expenses consist of the rent of a room for holding the meetings and receiving the dues, the cost of the necessary printing, and incidentals. Small associations pay rent for a room only one or two evenings in a week. Larger ones require more permanent accommodations. I can cite an association in a suburb of New York City which, in the first two years of its existence, issued 1,869 shares of stock and accumulated assets of $33,061, and the total expenses of which for those years were about five hundred dollars. In cities like Philadelphia, where associations are very numerous, and the accounts of many series have to be kept in each, it is customary for one person to be employed as secretary by several, his duties becoming those of a professional accountant. To show the responsibility of such a position, an instance may be mentioned in which the secretary of six associations handled $4,939,728 from 1879 to 1886, inclusive.

The persons composing a Building and Loan Association agree to pay into their treasury a certain sum, at fixed periods, on each share that they own, until their shares through such payments and the accumulated profits reach their par value, or, as it is technically termed, "mature." The stated payments (called "dues"), their frequency, and the par value of the stock vary. The most general rule is that $1 shall be paid on every share once a month until a par of $200 is reached. When the shares "mature" the assets in the treasury are divided among the shareholders. Just as fast as the money is paid in it is offered in the shape of loans to the members—and to the members only—the security taken being a mortgage on real estate and an assignment to the association of the borrower's stock. The amount which a member is entitled to borrow equals the par value of his or her shares. Thus, in an association where the par value is $200, a member who wants $1,000 must own five shares. As every member has an equal right to become a borrower, the disposition of the loans is made by putting the money up at auction, from time to time, and awarding the loan to that member who will give the highest premium above the regular interest rate. The Building and Loan Association laws provide that the ac-

ceptance of these premiums shall not constitute usury. In order that the dues and interest shall be paid regularly, the by-laws provide that they shall be received only by the secretary, and by him only at the stated meetings; and there is a small fine for a non-payment, which is increased from meeting to meeting, a delinquency for a certain period causing the forfeiture of the stock, or giving ground for the foreclosure of a mortgage.

The interest is paid weekly or monthly, and the interest money, with the dues and any other receipts, goes into the treasury, to be loaned at once. It is apparent, therefore, that a Building and Loan Association, the money of which is in demand, not only receives interest constantly on the dues paid in by all the members, but that *it compounds this interest*. Herein lies the chief secret of the profitableness of this system of investment.

To explain more particularly the operations of one of these associations (the details of management, of course, differ): The regular meeting-night finds the secretary seated at his desk, with one or two of the directors at his side as tellers. The members, who are provided with pass-books, as in the case of savings bank depositors, hand in their dues (and interest, if borrowers) to the secretary, who enters the amount, receipts for it with his initials, and announces the name and deposit to the tellers, each of whom enters the same in a separate blotter. At the close of the evening each of these blotters must balance with the amount of money in the secretary's hands; if there is any error it is looked for at once. Thus a perfect check is placed upon the secretary. When the money is counted, the secretary pays it over immediately to the treasurer, who is required by the by-laws to deposit it in a designated bank within twenty-four hours. As the treasurer is under bonds, the money is safe while it is in his hands. For greater security it is customary, with some associations, to require the signatures of two directors to the association's check, in addition to those of the president, secretary, and treasurer. During the course of the evening, when there is money on hand, some officer, usually the president, announces that a loan, or loans, will be made to the highest bidder or bidders. A member who thus becomes entitled to a loan, at once gives to the counsel a description of the property, with a plan of the house, if he intends to build a new one, and the premises are examined, as soon as practicable, by the association's appraisers. When the directors receive the appraisers' report they decide whether the loan is a safe one or not. In reaching this decision each application is considered on its own merits. A private lender would simply inquire if there was a good margin of value above the amount of the loan; but in the case of an association borrower the directors inquire into the applicant's personal character, and find out his employment and his salary, wages, or income. If this results satisfactorily, and the premises proposed to be bought are not beyond the applicant's means, then the directors can take into further consideration the facts that the borrower will begin to pay off his debt at the very next meeting of the association, and that experience has proved that a person who is securing a home in this easy way will make, in most cases, almost any sacrifice rather than see the property pass out of his hands. I have never seen a happier man than a German laborer who stood in front of a little house, just finished, which his Building and Loan Association had put up for him. And the pleasure expressed in his countenance seemed to me a better assurance that he would clear the debt from that house, than the bond of many a richer man would be that the latter would meet his payments. Dr. Keck, the pioneer organizer of these associations in Cincinnati, had to complain a few years ago that the desire for membership there was so great that "many people suffer by it—the butcher, the baker, the doctor, the tenant, the landlord." While this is an admission that the business may be overdone, it also shows how strong is the desire "to own a home," when once the way to do this is opened up to a man to whom it has seemed an impossibility.

Loans are made to members either to purchase houses already erected, to build houses, or to remove existing encumbrances. If a member borrows to build a new house, the money is not paid over to him in bulk, but is paid to the contractor, on the audit of the owner and the association's building committee, as the work proceeds.

One of the great advantages of these associations as assistants of persons of small means is, that they can safely lend very close to the appraised values. Seventy per cent.

to a member of good habits is considered an excellent risk, and Mr. Paine, the Superintendent of the Banking Department of New York State, in a work recently published, says: "It is seldom that a loan of more than eighty per cent. of the appraised value of mortgaged property is absolutely secure."

In some associations the matured shares are allowed to continue as paid-up stock and to draw interest until it is convenient to pay them off.

Members are allowed to withdraw their shares as they wish, so long as the total demand of this kind does not exceed a fixed limit at any one time; as, for instance, one-half of the dues of a month. This provides against a possible "run" on the association. Withdrawing members receive back their dues paid in, less fines and their share of any losses, and such proportion of accumulated profits as the by-laws of their association may provide. The earlier associations made no provision for the cancellation of mortgages before the maturity of the borrowers' shares, or none except where other members stood ready to borrow the money paid in. But experience showed that many persons were deterred from borrowing of an association without the privilege of removing the encumbrance at their convenience; as, for instance, if an opportunity occurred to make an advantageous sale of the property to some one who wanted to pay cash in full. It is coming to be the practice, therefore, to permit a borrower to pay off his mortgage at any time on a given notice, the money being either loaned again or used in retiring shares.

The most perplexing problem that presents itself to a person whose attention is first directed to the Building and Loan Association system of borrowing, is this: How can a member be benefited by a loan on which he pays a *premium*, in addition to the regular rate of interest? It is well, therefore, that this feature of the system be perfectly understood.

At the start it must be remembered, first, that this premium is in reality only a payment made by a borrower for the privilege of having the immediate use of the par value of his shares, for which the non-borrower is obliged to wait a term of years; and, second, that the money in the treasury is put up at auction, in quest of a premium, only in order to give all the members an equal chance to secure it.* In England, and, I think, in this country, other plans of assigning loans have been tried. Sometimes they have been assigned by lot; but, under this scheme, the money would often go to members who did not care to use it, and they would dispose of it to other members at a premium which went into their own pockets. In other associations a list of applicants for loans has been made out, and the money paid over to them in turn; but this did not prove satisfactory.

Again, in considering the premium feature it must be remembered that, as the premiums all go into the common treasury, each payer of a premium shares the premiums paid by all the other borrowers, and that the larger the average premiums, the greater are the profits of the association, and the sooner is the stock matured and the borrower's mortgage cancelled. I have heard the statement made, "I would rather belong as a borrower to an association whose money brings thirty per cent. premium than to one which gets only three or five, because my debt would be so much the sooner discharged." Practically, this only means that such a person is able to make larger payments in order to shorten the time. By the majority of members of such organizations easy payments are most desired.

Courts have held that the fixing of a minimum premium is illegal, but they have held that usury cannot be pleaded when the premium is determined by open competition. Thus the Supreme Court of New York (25 Barb., 263) so held, and the New York Court of Appeals (1 Abbott's Appeal Decisions, 347) has sustained this reasoning.

But let us look further into the profits of these associations, which premium-paying borrowers share.

If each member of a Building and Loan Association, the par value of whose stock is $200, contributed $1 a month to its treasury, and there were no expenses and no profits, the shares would mature in two hundred months, or sixteen years and eight months. But in a prosperous association, while the expenses are very small, every dollar that comes into the treasury is kept earning other dollars, the interest, as I have explained, being compounded monthly. The profitable-

* Associations in which a minimum premium is fixed are, I think, very exceptional.

ness of this system of lending may be seen from the statement that while $1,000 at six per cent., simple interest, will earn only $300 in five years, it will, if the interest is compounded annually, earn 338.22\frac{6}{10}$, and, if the interest is compounded monthly, will earn 348.83\frac{8}{10}$; and the gain goes on increasing with every successive year. From this cause the members of a Building and Loan Association, instead of waiting sixteen years and eight months for their shares to become worth $200 each, find the par value attained in a much shorter period. And just as soon as this is attained a borrower's mortgage disappears.

Exactly how long a series of shares must run to reach maturity cannot be calculated precisely in advance, because it is impossible to foresee the rate of premiums offered, the expenses, the number of withdrawals, etc. An association—to use Wrigley's illustrations—that (1) makes a profit of ten per cent. per annum on the average time will mature its stock in ten years and ten months; (2) making thirteen and a quarter per cent., will mature in ten years; (3) making twenty-seven per cent., will mature in eight years. In calculating the withdrawal value of shares in associations using the "gross" or "net" system of paying premiums (to be explained hereafter), it is customary in this country to estimate the life of a series at ten years, and in England at twelve years. Albert Shaw, Ph.D., in his papers on "Co-operation in a Western City," published by the American Economic Association, says of the Mechanics' and Workingmen's Loan and Building Association of Minneapolis, which began business in 1874 with a membership of forty-five, and whose receipts are now from $80,000 to $90,000 a year: "The average premium bid for loans has been forty-two and one-eighth per cent., and the final cost to the borrower is about eight per cent., while the 'freeholders' (those whose shares remain unpledged to the close of the series) gain about twelve per cent. annual compound interest on their savings." These statements are sufficient to show that the premium need not be a cause of alarm to borrowers in these associations. At the same time I am an advocate of low premiums, and think the aim of the officers of an association should be to keep premiums down rather than to run them up.

But I may illustrate this fact very clearly by simple figures.

Suppose that A and B each borrows $3,000 at the same time, A of a Building and Loan Association on fifteen shares at five per cent. premium and six per cent. interest, and B of a private lender at the same rate of interest but without any premium, B to pay his principal at the same time that A's shares mature. Supposing that maturity is reached (1) in ten years and (2) in thirteen years, the two accounts will stand as follows:

1.

A, Paid in monthly dues	$1,800
Paid in interest	1,800
Paid in premium	150
Total payments	$3,750
B, Principal	$3,000
Interest	1,800
Total payments	$4,800

2

A, Paid in monthly dues	$2,340
Paid in interest	2,340
Paid in premium	150
Total payments	$4,830
B, Principal	$3,000
Interest	2,340
Total payments	$5,340

Under the first example A pays $1,050 less than B, and under the second $510.

If the person of whom B borrows permits him to pay the interest and $180 (the amount of A's annual dues) of the principal annually, under the system of partial payments, it will require between thirteen and fourteen years to liquidate the debt.

It is quite as easy to show by figures the economy of buying one's house with the assistance of a Building and Loan Association as compared with paying rent. The following statement is only given as a form of comparison; every prospective borrower can change the figures to suit his own locality.

C and D occupy houses worth $3,000 each (lot, $600, and building, $2,400). C is a tenant, paying $25 per month. D, with $600 in cash, has borrowed $2,400 on twelve shares of a Building and Loan Association, and built his house. Supposing that D's shares

mature in twelve years, their accounts at the end of that period will stand thus:

C has paid out	$3,600 in rent, and has nothing to show for it.	
D has paid out:	Monthly dues	$1,728
	Interest	1,728
	Premium, five per cent.	120
	Search	50
	Taxes	260
	Insurance	100
	Interest on value of lot	432
	Total	$4,418

The neighborhood must be a very inactive one where the increased value of the property will not more than offset the cost of repairs. We find, then, that D owns his premises by paying out only $818 more than C, who, at the end of the period named, has nothing to show for his money.

One or two things remain to be said in explanation of the premium system. There is constant discussion among writers on the subject about the advantages and disadvantages of very large premiums. As I have pointed out, *average* high premiums mean larger payments for a shorter time. An element of trouble comes in when high premiums in the early years of an association are followed by low ones later on. Then, evidently, the earlier borrowers pay a higher rate of interest than those who follow them. In actual practice, where no minimum premium is fixed, the amount bid will be regulated by the law of supply and demand. Start a pioneer association in a place of considerable size, where, for the first time, an opportunity is afforded to secure homes under this easy system of payments, and competition will probably run the premiums offered to a high figure; and this rate may be kept up for a good many years in places like St. Paul and Minneapolis, whose growth is rapid and whose accession of wage-earners is constant. But with the demand for loans will certainly come new associations, an enlargement of the loan fund, and a diminution of premiums.

There are different ways of paying the premium. Under what is known as the "gross plan" the premium is deducted in advance from the sum that is loaned, while interest is charged on the whole amount. Under the "net plan" the premium is deducted as before, but interest is charged only on the sum which the borrower receives. Under a third system, known as the "instalment plan," the premium is paid in monthly instalments. This last plan avoids many difficulties encountered under the others, as in calculating the value of shares at any time. A fourth method, sometimes practised, is to issue to a borrower additional stock whose par value shall equal the premium paid; this makes his payments of dues on the additional stock instalment payments. Still another plan which has been tried is to have the rate of interest determined by competition. This is again the instalment plan. A premium of five per cent. on the gross plan is equal to about eight cents per month on the instalment plan.

At first glance it might seem as if there was unfairness in the positions occupied in an association by the two classes of members, the borrowers and the non-borrowers, the former sharing the premiums and interest paid by the latter. But this is a superficial view. I doubt if any association is ever organized in these days in which those members who wish to borrow at one time supply the requisite sum in dues; so that immediate borrowers require the non-borrowers' assistance. Besides, a large class of borrowers is supplied from among those who may be mere investors at the start. As most associations lend only on first mortgage, requiring a borrower to own a fee in the land, many persons purchase shares who own no land and have no money to buy any, and very likely never would have any without the aid of some systematic plan of saving. But after they have been non-borrowing members for a certain time, they find that their savings are large enough to enable them to buy the coveted piece of land. So they withdraw their accumulations, secure their lots, take shares in a new series, and become borrowers in turn. The non-borrowers, too, are, or should be, liable to peremptory retirement whenever their assistance is no longer necessary.

Considered abstractly as a beneficial feature in a community, an association of this kind would be commendable if it only induced a number of persons to lay aside small sums every month, without paying them any profits. And it is the cultivation of the habit of saving which is one of the best arguments in favor of the Building and Loan Association system, especially as such associations can be

formed where the establishment of a savings bank would be impracticable.

The safety or the risk of this system of investment is increased directly in proportion as its original purpose is adhered to or departed from. As a means of speculation it should take no part. Well-managed associations limit the amount of stock which one member may hold, and, consequently, the amount of money which he can borrow. In some States this limit is fixed by law, as in Massachusetts, where the maximum is twenty-five shares; the New York act of 1875 limits the number of shares which a person may hold in one series to ten unpledged and twenty pledged.

Some localities are much better adapted to this form of co-operation than others. It would have a poor field in a Newport or a Lenox, where there is no considerable body of wage-earners. The more expensive land is in any place, the larger are the loans required by each member and the greater is the risk to the lender. The limited area of New York City makes it a less available field than Philadelphia, Chicago, and St. Paul, and largely, for this reason, it has been called a city of tenements, while the others boast that they are cities of homes. Where the membership is made up principally of persons who are not strictly wage-earners, the officers are likely to be men on whose time there are many demands, and who are not, therefore, regular in their attendance on the meetings. Complaints on this ground are made in regard to some New York City associations, and they are serious.

Attracted by the success of the strictly co-operative associations, corporations have been formed which profess to carry on the same business, and under the same name, but on a "national" plan, that is, to carry on a money-loaning scheme under the guise of a building and loan association, but to do so with the aid of expensive permanent offices, salaried officers, and paid solicitors, and to lend the money of the associations in all parts of the country. It is the latter feature of the business that has given them the name "national." I look on these concerns as dangerous to the really co-operative system, not because they are business rivals, but because they are masquerading under the name of the co-operatives on a system that is dangerous, and, consequently, because, when they come to grief, many people will confound their ruin with a radical weakness in the business methods of the co-operatives. When these "nationals" started out a few years ago (they are still creatures of tender years), they boasted loudly that they could offer inducements which no local association could equal, and they presented statements to indicate how low a rate of interest their borrowers would really pay when the stock matured, high as the rates of payment were. The expense account of the "nationals" was enough to prove the falsity of these promises. A local association pays a small salary to its secretary and its treasurer, and a small rent for the occasional use of a room. This covers almost all of its expense account. A "national," on the other hand, pays large rent for permanent offices, has a big salary list, aside from its agents' commissions, and incurs other expenses which a local knows nothing about.

THE PRACTICAL RESULTS OF BUILDING AND LOAN ASSOCIATIONS.

In view of the growing interest in the subject, and the eager demand that is manifested for the opinions of members who have tested these associations, as well as the experiments of different associations with particular plans of business, I bring together some experiences, gathered by personal inquiry, and by correspondence with officers of associations all over the country.

The State of Massachusetts has an excellent law governing these associations, and they have thrived there for many years without, I believe, a single failure. The Massachusetts law calls them Co-operative Banks, and it is very specific as to their business methods, leaving much less latitude to the by-laws than the statutes of other States do. The growth of the associations there has been especially rapid during the last year, twenty-seven new ones having been formed in that time. The number of members on October 31, 1889, was 36,747, and the assets amounted to $7,041,001. I have secured some very interesting statements of the experiences of Massachusetts members who have actually secured the ownership of homes through this system of co-operation.

J. T., a carpenter, owns the house in Wollaston, a suburb of Quincy, Mass., which is represented in the accompanying illustration. Here is his story: "I have been connected with

the Pioneer Co-operative Bank from its beginning. I took some of the very first shares, built a house, and finished paying for it last August. It has been a good thing for me. I could not have done as well in any other way. If I had borrowed the money of a savings bank I would have paid the interest, but not the principal. I had about $1,000 of my own to start with, and the loan of $700 I got

House of a Carpenter at Wollaston, Mass., cost $1,800.

enabled me to put up the house. It was eleven years ago last July that I borrowed the money. My monthly payment, including principal and interest, was $7.70. The house cost $1,800. Things were cheaper then than they are now. It would cost $2,100 to build the same house to-day. I have had a family of six children, so that there have been eight of us to support. We had no money coming in from any source except what I earned; the children were too small to earn anything. We had to live pretty close, but we did it, and now we have the house all paid for, so there is no longer any rent. I like the co-operative system well. I would always have been in debt if it had not been for the co-operative bank. The money cost me six per cent. I have had work right along in the same place for thirty-three years. I am now fifty-three years of age. A young man cannot do better than to try this system if he wants to get a home of his own. I am going to build again on the same plan. I shall borrow the money of the bank and build another house. The rent will pay the interest and all of the dues, and at the end of eleven years I shall own the house clear. The rent will cover the taxes and insurance, too. The house I now own has seven rooms, with city water."

New York is far behind not only Philadelphia, that great city of co-operative homes, but cities insignificant in size by comparison, as regards these associations. A principal reason for this is her insular situation, and

the consequent lack of any suburban district of her own where land is within the reach of men of moderate means. The system, too, received a set back in New York State through mismanagement some years ago, from which it has been slow to recover. The reaction has begun, however, and a number of associations are doing good work in the city, although the majority of their loans are made on property outside the city limits. Some of these associations are in the hands of newspaper workers; one, with over a thousand members, is conducted by teachers in the public schools, with ladies in the board of directors, and one took the well-known name, "Western Union." The latter claims the honor of starting the renewal of interest in this subject in New York City after the long period of inactivity. The association was incorporated in January, 1885, after two years of preliminary effort on the part of a few New York telegraphers. The management is very conservative, all temptation to speculation by the association being prevented by a clause in the constitution which forbids it to buy property. During a period of five years it received and invested $153,000, loaned to ninety members, who are now in possession of their own homes, for which they are paying in easy instalments. It is conducted on the serial plan. It makes loans on accepted real estate anywhere within one hundred miles of the city, and it does not restrict its membership to telegraphers. I select this association for notice only in order to show that building and loan associations are a possibility even in a metropolis like New York.

House in Sixty-seventh Street, Brooklyn, L. I., cost $2,500.

As none of the series is old enough to have matured, none of the borrowers can be said strictly to "own" his home. But a good example is afforded of the satisfactory working of the system by the statement of Mr. F. A. C., the manager of the Western Union Telegraph Office in the Windsor Hotel. His house is in Mount

Vernon, three miles outside the city limits. "I had in 1885," said Mr. C., "a lot valued at $700. In March, 1885, I borrowed of the association $2,000, and in March, 1886, I borrowed $200 more, which completed my house. Since the last date my monthly payments have been: dues, $11; interest, $11; premium, $4.35; a total of $26.35. Since the house was built I have added the corner lot to my plot, and I now

"Then and Now." Four rooms rented in the upper floor of this building at $9 per month.

value the house and lot at $3,370. My house would easily rent for $30 a month, which is more than all my monthly payments.

If this borrower's association closes out his series in nine years, his interest account will stand as follows:

Total payments per year ($26.35 a month)	$316 20
In nine years	2,845 80
Interest charge (deducting $2,200 principal)	645 80
Interest charge per year	71 76

which is at the rate of but a little over three per cent a year.

Brooklyn, N. Y., has a large extent of adjoining unimproved property, not held at exorbitant prices, and it is therefore a good field for co-operative building. The latest list of associations there numbers twenty-nine.

The illustration opposite represents one of the houses acquired by the member of a Brooklyn association. It is in Sixty-seventh Street, Bay Ridge, now a part of Brooklyn. It measures 20 x 30 feet, with an extension, two stories, and attic; has a parlor, dining-room, and kitchen on the first floor, three bedrooms and bath-room on the second, and three finished rooms in the attic. It is built in the best manner, with furnace, range, hot and cold water, and gas, and it cost $2,500. The owner borrowed $2,400, and his monthly payments, including interest, premium, and dues, are $30. His balance sheet stands thus:

Former annual payment for rent		$420 00
Payments to association	$360 00	
Taxes (less than)	20 00	
Insurance	7 50	
Extra car fare now required	20 00	
Total	$407 50	
Allow four per cent. interest on owner's equity in premises ($600)	24 00	
Grand total		$431 50

House built and occupied by the same man in Hackensack, N. J., cost $1,050, monthly payment $11.50.

or $11.50 a year more than he expended as a rent-payer. The present estimate is that the interest rate of this association's borrowers, when their stock matures, will be about five and a half per cent.

Here is a further illustration: "A teacher in one of the public schools in Brooklyn borrowed $4,000 of the association, and built a three-story apartment-house, with all modern improvements. She was paying $25 a month

rent for a flat when she built. She now occupies a flat in her own building, and rents the remaining two for $25 and $24, respectively. Her account stands thus:

Mortgage	$4,000 00
Equity	3,000 00
Payments to association per annnm	$600 00
Taxes	100 00
Insurance	6 00
Interest (four per cent.) on equity	120 00
Total	$826 00
Deduct rentals received	588 00
Leaves her net rent	238 00

or at the monthly rate of $19.84, while all the time she is paying off her debt."

The preceding illustration readily shows what a poor man who lives in rented apartments may gain by building a house of his own through the co-operative system. Mr. H. is a man of family, in the employ of a New York business firm. He rented four rooms in a building on a business street in Hackensack, N. J., paying $9 a month rent. The lower floor was used for business purposes. His apartments were crowded and inconvenient, and by no means safe in case of fire. In the spring of 1888, he bought three lots near the town, where some farm land had been recently cut up into building lots, paying $75 each. Then he borrowed $1,100 of the Hackensack Building and Loan Association, on the three lots, and put up his house, at a cost of $1,050, the association lending him very close because of the smallness of the loan, the certain rise in the value of his property, and his excellent character. His premium (gross) was $38.50. Now he pays to the association, as dues and interest, only $11.50 a month—which is only $2.50 a month more than he paid as rent—and in about eleven years from the start he will have the premises free and clear. Meanwhile, he has a house all to himself. And a very neat and attractive house it is, although it cost so little, with a parlor, a dining-room, and a kitchen on the first floor, and three bedrooms above. His wife said to me when they were settled: "It came very hard to pay out that $9 a month for rent, but now we know the money we pay to the association is paying for our home."

House of a Young Business Man in Rochester, N. Y. Built on a weekly payment of $7.25, for a period of about nine years.

Building and loan associations flourished in Central and Western New York during the period when the movement was at a standstill in the southeastern part of the State. The picture given shows the house of a young business man in Rochester. He figures as follows on his investment: "My total payments to the association are $7.25 each week. If the association pays annual dividends of an average of ten per cent., as, from its record, there is every reason to believe it will do, my mortgage will be paid off in a little less than nine years, and I shall have paid but 3.95 per cent. interest for the use of the money."

Building and loan associations have been in operation in St. Paul, Minn., for over twenty years, and nowhere have they vindicated their object more conclusively than in that city and its twin, Minneapolis. The experience of D. H., a tailor, at No. 183 E. Belvidere Street, St. Paul, is extremely interesting and pertinent. Here is his own story of the way in which he acquired it:

"I was induced to join a building association in 1876, when I began by saving $10 a month. I was in several series at different

times, but it seemed that, as often as I got a few hundred dollars ahead, I would have to use it to meet some pressing need. But I always began over again, until in March, 1883, having about $350 to my credit, I thought I would 'plant it' where I couldn't get it out so easily. So I bought two lots for $700 and paid $350 cash on them. In about a year and a half I had paid off the mortgage and a street assessment. Times were rather flush in 1885, and I bought thirteen shares of stock of the St. Paul B. and L. Association No. 1, for about $375. I had been paying rent for years (I am over fifty now), at from $20 to $25 a month. I now found that I could borrow enough money of the association on my lots (which had increased in value to $1,500) and stock to build a good house, and have only $26 a month to pay on it. I got $1,860 net, of the association, with which I put up an eight-room house, two stories high. I have as fine a view as any of the nabobs of Summit Avenue, and can see up the river halfway to Minneapolis.

"I shall have to pay for thirty-one months more, at $26 a month, when I will be out of debt, and own a place worth $4,000. I have refused an offer of $3,000 for the house and one lot."

The associations have found a secure hold in the Far West—in Utah, California, and Oregon. The picture above shows the pretty home of one of the members of the Citizens' Building and Loan Association of San Francisco, Cal., at Berkeley, just across the bay. The owner, a bookkeeper, borrowed $2,000, and had his mortgage cancelled in one hundred and eleven months.

While, for some reason, savings institutions have not gained so general a foothold in our Southern States as they have in the North, the building association system is doing an excellent work in many Southern cities.

A representative Southern home, secured by co-operation, is shown on the following page, the house of a pressman on the *Picayune*. It is situated at No. 81 Bolivar Street. Mr. K. has held his present position since 1886. When the People's Homestead Association was organized in New Orleans, the business manager of the *Picayune* advised the employees to join it. Mr. K. subscribed for eight shares, and a few years later took twenty more. He had been a rent-payer since 1866, but his savings in the association now enabled him to enjoy the independence of a home of his own. He paid $3,400 for his house and lot, and has land enough to set off another building lot if he were inclined. By the time he has paid in full for the property, his outlay, including taxes and insurance, will amount to $4,227.50. The place is said to have cost originally over $12,000.

House of a Bookkeeper at Berkeley, a suburb of San Francisco, Cal., cost $2,000.

If this testimony to the beneficial opera-

tions of co-operative building and loan associations, gathered from so wide a territory, seems one-sided, I have only to say that in all the correspondence I have had on the subject I have not received one complaint. But the testimony should be accepted as proving, not that the system is not open to abuses and losses under bad management, but that beyond dispute it is one of the greatest means for the encouragement of thrift that man has devised. No method has ever been invented

House of a Pressman in New Orleans, cost, with Lot, $4,227.

in public or private affairs, to render the custody of funds entirely safe. But no investment and management can approach nearer to safety than that of a mutual building and loan association, in which the officers are well chosen and in which *all* do their duty.

Life Insurance.

A life insurance policy may be described as a contingent investment with something of speculation in it. Probably the first point for any woman to consider, with reference to a life insurance policy, is her own ability to make the required consecutive payments without over-burdening herself. The second point is to be answered by deciding to insure only in a firmly established company, with a good surplus, for companies such as this are believed to be fairly safe.

All needed information on the subject of life insurance can be gathered from the pamphlets given free to applicants by the great companies. Several of them should be studied, for they are by no means all alike. Some of them explain quite fully whatever is required of a woman, more than a man, in obtaining a policy. Life Insurance Companies, as a rule, charge $5 more per annum for a woman's policy than for a man's.

If obtained for one's own benefit, a life insurance policy may be of the kind which assures the payment of a certain sum down, or the beginning of an annuity, on or after a future date named, instead of upon a death-contingent. Or it may be a policy upon the life of another person, husband, brother, son, or other relative, or a debtor, in which the woman obtaining the insurance has a pecuniary or otherwise sufficient interest. A woman may wisely insure in any case where she expects to pay the funeral expenses or other cash liabilities; but not every life will be accepted by a sound company as insurable. The other kind of policy is the one she takes out upon her own life for the benefit of another person, for instance of a member of her family, or a creditor.

A woman may well bear in mind, perhaps, that the longer a policy runs, the more available it is as collateral security for a loan. The method of securing the payment of any final proceeds to the right person is fully contained in the policy itself, as a rule.

THE PRINCIPLES OF HOUSEKEEPING.

How to Make Coffee.

THE making of coffee is and always will be a subject for discussion. A visit paid recently to a superior furnishing house revealed the astonishing fact that there were seventy-three patent coffee-pots on the market. Seven of these are standard, and all of them are based on the principle, long ago discovered, of confining coffee in a space through which fresh water at the boiling point must percolate. Distilling is another principle. This is considered the most extravagant method of preparing coffee. Mrs. Richards recommends the putting of coffee to soak in cold water some hours, and then bringing it to the boiling point in the same earthen vessel in which it has been soaked. Tea can be prepared in much the same way. Put the tea to soak about five hours before using, allowing one teaspoonful of leaves to one cup of cold water. At the expiration of five hours strain the water into the tea-pot from which it is to be served, and put over the hot water, or coal, or alcohol-lamp. The tea will be of a beautiful amber color. It is convenient for the simple afternoon tea, for the tea is always fresh, no matter how long it stands after heating. It never acquires the strong flavor of *steeped* tea.

Suet as a Substitute for Lard.

Many housekeepers object to the taste of lard. Suet can be substituted. It can be substituted even for butter, if properly prepared.

Cut the fresh suet in pieces, and cover with cold water; let it stand a day, changing the water once in the time. This takes out the peculiar tallowy taste. Now put it in an iron kettle, with a half-teacup of milk to each pound of suet, and let it cook very slowly till the fat is clear and light brown in color, and till the sound of the cooking has ceased. The pieces may be loosened from the bottom with a spoon, but it is not to be stirred; if it burns the taste is ruined. Now let it stand and partly cool, then pour off into cups to become cold; it smells as sweet as butter, and in many cases can be used instead of it. The fat left still in the pieces may be pressed out for less particular uses. Mrs. Abel.

The Use of Asbestos.

Asbestos is now made into very thin sheets that may be employed, instead of paper, to cover cake in the oven, to prevent its burning. Every cook knows how difficult it is to roast a turkey or chicken without having the legs charred. A sheet of asbestos covering poultry in the oven prevents this. Disks of asbestos bound in tin can be bought for toasting. The disks are placed on the hot stove, or the cover of the stove having been removed, a disk may cover the hole; slices of bread are laid on the asbestos and browned quickly and evenly. The asbestos can be cleaned by being laid on hot coals and the crust or crusts burnt off.

Substitutes for Cream.

Evaporated cream or unsweetened condensed milk can be substituted for cream in all recipes. Dilute with liquid milk or water to the consistence of cream.

Stock.

Bones of steak or roasts can be boiled to make stock, also the neck, legs, and wings of fowl. A small quantity can be kept in a glass jar for use in sauces. Can when boiling hot.

The Use of Eggs.

Farina can be used as a substitute for one egg, where two or more eggs are used.

If the yolk of one egg is beaten with one teaspoonful of sugar, it will be sufficient to clear coffee for four mornings.

Fruit.

Train the family to eat fruit as desserts. When buying it may seem dear, but if one counts in sugar, milk, and fuel needed in every made dessert (and sometimes the time and strength are valuable), it is easily seen how much cheaper fruit is, even out of season.

How to Wash Woollens.

To wash woollens, never rub with soap. Dissolve the soap in water. Do not rub

woollens on a board. That process mats the wool. Rub in the hands. Rinse in water in which there is ammonia of a temperature that might be called a little more than warm. Rinse until the last water is perfectly clear. Dry in a temperature as near that of the water used as possible. Do not allow blankets to become much soiled before washing.

Linens.

Number all pillow-cases to be worn on certain pillows, if you are unfortunate enough to have your pillows of different sizes. Do not buy quantities of bed linen. A little made up each year wears better than linen that lies unused on shelves. This is also true of table linen. There is always old linen enough that will not bear daily usage, to meet any emergencies.

Notes.

Use porcelain or glass jars for the storage of tea and coffee.

Professor Atkinson has about completed an arrangement for heating water while cooking food by the same heat, for the Aladdin oven.

In making bread, Professor Atkinson condemns the placing of the hands in the dough. He advises the first mixing to be done with a flat spoon, or from the beginning using the Stanyer bread-kneader. He also recommends the Case bread-raiser.

A Greek dish called Pilaff, to be served alone at the beginning of lunch and dinner in the place of soup, is made by stewing together one cup of rice and half a cup of butter until the rice becomes of a rich golden color, then adding one cup of stock, two cups of stewed and strained tomatoes, cooking twenty-five minutes or more until the rice is thoroughly done, and then seasoning thoroughly with salt and Cayenne pepper.

Preserving and Canning.

The question of preserving, pickling, and canning at home, is one that must be decided always when the strength, time, and skill of the mistress are considered. It costs but little more to order all the fruit and pickles needed during the winter by the family. This method insures good results, for the results are those of a professional, and not of an amateur who once a year experiments. Comparatively few housekeepers have absolute success with preserving, pickling, and canning.

To can fruit, it is necessary to select sound, perfect fruit. It can be placed in the jars as soon as it is prepared, and the liquor added. This liquor should be made at the proportion of a quarter of a pound of sugar to a scant cup of water. When the fruit is covered, the top should be screwed on almost tight, and the jars set in a boiler or large flat kettle on the fire, and cold water poured in until it comes to the neck of the jar. This water should be brought slowly to the boiling point, and allowed to boil from twenty minutes to half an hour, according to the size of the fruit in the jar.

The kettle should then be removed from the fire, the top screwed down as soon as possible and as tightly as possible, while the jars are still in the water. In this they should remain until the water is of the temperature of the room, when it is safe to remove them, dry them, and set them in the preserving-closet. Fruit treated in this way keeps its shape and flavor. Small jars are better than large ones, unless the family is large. If fruit is left in the jar after it is opened, close the opening with cotton wadding, put the jar in cold water, and heat to the boiling point gradually. Let it cool as when first canned. Treated in this way, the fruit will keep for weeks. Do not remove the cotton from the jar until the fruit is to be used.

For preserving, the fruit need not be of so perfect a quality as that used for canning, but it should be firm. The old-fashioned method was a pound of sugar to a pound of fruit. Modern fruit preservers think three-quarters of a pound of sugar to a pound of fruit produces better results. A small quantity of water, just enough to soften the sugar, which should be brought to the boiling point and skimmed before the fruit is dropped in. The fruit should cook until its syrup is thick. When cooled, the preserves can be placed in a stone crock, but quart, or pint, glass jars are better.

Preserves are apt to "work" if dipped into and exposed to the action of the air. It is a common, but an unsafe, practice to put fruit back into the crock, that has been left on the table after serving. This is almost certain to produce the condition that is called "work-

ing," and, of course, destroys the flavor of the fruit.

Sweet pickles are as easy a method of preserving fruit as any that we have. The rule should be, seven pounds of fruit to three pounds and a half of sugar, and a scant pint of vinegar. Pour the vinegar on the sugar. When it begins to boil, a scum rises to the top. This should be removed. When the syrup is clear, drop in the fruit and boil until the fruit can be pierced with a straw. Peaches should retain their pits, whether canned, preserved, or sweet-pickled. The flavor of the peaches is more natural if the pit or nut is retained.

Jellies are far more difficult to bring to perfection than any other method of preserving. Currants must be picked at the height of the season. If left to hang on the bushes too long they become watery. Remove all leaves and stem the currants. Put the currants in a stone crock, on the back part of the stove, until they become warm to the hand. With a potato-masher press them until every currant in the jar has been broken. Pour into a jelly-bag. It is better to squeeze only a small quantity at a time. To one pint of the juice, add one pound of sugar. Boil from ten to twenty minutes, and pour into the glass tumblers; cover with cotton wadding, or with wax-paper.

For apples, quinces, peaches, pare and cut the fruit and put into the preserving-kettle, pour in cold water until you can see it between the fruit; let it boil until the fruit has become as pulp. A large jelly-bag should be put into a pan large enough to hold the full quantity of the juice that is to be jellied. Pour the fruit into this bag and hang on a nail suspended over the pan. The fruit should drip all night. Measure the juice in the morning, and proceed as with currant jelly.

Grapes should have the skins removed by pressing between the fingers. Put pulp and skins onto the stove, and let them heat together. As the pulp heats, it gives out juice enough to prevent burning, but it must be watched. When warmed through, put in the jelly-bag and squeeze as with currant jelly and let drip. Weigh the juice and boil about ten minutes. The longer any jelly is boiled the darker it will be in color.

Many people make a jelly of the skins and cores of quinces and apples, and some people make a jam by adding a small quantity of sugar to the pulp left in the jelly-bag after the juice has dripped out. The jelly made from skins and cores is very rarely clear, and the jam made from the pulp of fruit does not retain very much of the fruit flavor.

To add spices to sweet pickles or pickles, it is best to put the spices in a bag, boil with the fruit, and leave in the crock or jar with the fruit until it is used. Some people prefer weighing the fruit juice for jelly-making rather than measuring. Then the rule should be, to one pound of juice, one pound of sugar.

Pickles should be soaked for twenty-four hours in strong brine. The vinegar should be brought to a boiling point and poured over the pickles. This should be done two or three times. Vinegar pickles are made green and hard by the use of alum, but they are not as healthful, and great care should be taken in using it, as it very frequently leaves an unpleasant taste. All pickles should be kept under the vinegar by a weight placed on a plate. If the pickles are discovered to be growing soft, they should be strained out of the vinegar and fresh vinegar and spices boiled and poured over them. If the vinegar is very strong, it should be diluted with water, and care should be taken always to have only cider vinegar. The manufactured vinegar will not make good pickles.

Salad Dressing.

Salad dressings vary in every cook-book consulted. Mayonnaise dressing is a matter of strong arms and extravagance in the use of oil. Beat the eggs (the number must vary according to the quantity of dressing needed) thoroughly. Beaten in the egg should be the salt, pepper, and mustard. When the eggs are thoroughly beaten, a small quantity of vinegar or lemon juice, not more than a scant teaspoonful to a half-pint of oil, should be added. The oil should be beaten in very slowly, almost drop by drop. Oil should be added until the desired stiffness of the dressing is reached.

No economical person should attempt to make mayonnaise dressing, for the quantity of oil needed seems appalling. Some people prefer beating in the oil with a fork or tablespoon, on a flat dish; but it can be beaten in, and the desired results obtained sooner, by the use of a Dover egg-beater; make the dressing in a bowl.

French dressing is simply and easily made, and should be made at the table. Put in a pretty saucer or dish, not too deep, a teaspoonful (scant) of salt, a little red pepper, stir on this one saladspoon of oil until the salt is dissolved. To this add another spoonful, beating all the time. Drop by drop, add one saladspoonful of vinegar.

The dressing, when done, should be clouded. It is possible to dissolve the salt and pepper in the oil and pour the oil directly on the salad, at about the same proportions; but very rarely is the result as satisfactory as making the dressing and then pouring it over the salad. Lovers of oil prefer three spoonfuls of oil to one of vinegar.

For vegetable salads, French dressing is the more delicate. Meat and fish salads are better with mayonnaise dressing.

Sterilized Milk.

We think of sterilized milk as being of especial value to infants and invalids; but sterilized milk is a very great convenience to housekeepers who have to consider ice bills.

The United States Government has experimented until it has developed a sterilizer that costs about one dollar. Take a three-gallon tin can, new. On the bottom of this place a tin pie-plate, upside down, which has been perforated with holes. On this put the milk-jars, which may be the discarded jam-jars that have been used during the winter. Scald the jars perfectly clean, and as soon as scalded, place in the mouth a generous cork of cotton wadding, and leave in the jar until the milk is poured in. Pour the milk in the jar, but do not let it touch the cotton. Place the jars on the pie-plate. Fill with cold water to about one inch above the milk in the jar. Place on the stove, and let the milk remain there until the water has reached 167°. A dairy thermometer can be purchased for thirty cents. This is to be floated on the water. When the water has reached 167°, remove the pail from the stove, take off the cover, and let the milk-jars remain in the water until the water has reached the temperature of the room.

The milk can then be set aside for use. Do not remove the cotton until the milk is to be used. It is best to use small jars for the milk, as in the process of pouring the deleterious germ may enter the jar, in which case one's work is lost.

Sterilizing really means death to germs. When the bottles are emptied they should be scalded at once and the cotton-cork inserted. Milk treated in this way will keep for several days.

Books for Housekeepers.

The following list of books, dealing with domestic economy and kindred subjects, is given not with the idea of completeness but merely to furnish the names of books which are readily obtainable and are likely to be helpful where further and, in many cases, special information is desired. The names of many excellent cook-books are added, it having been thought best, in these days of the multiplicity of printed receipts, not to attempt to give cooking directions beyond general hints.

Atkinson, Edward: Science of Nutrition (Cookery). Bryan.

Abel, Mrs. Mary Hinman: Practical Sanitary and Economic Cooking. Published by The American Public Health Association.

Blot, Pierre, Professor of Gastronomy and Founder of the N. Y. Cooking Academy: Handbook of Practical Cookery for Ladies and Professional Cooks; Containing the Whole Science and Art of Preparing Human Food. New York: D. Appleton & Co.

Brillat-Savarin's Physiologie du Goût: A Handbook of Gastronomy. New York: J. W. Bouton.

Barnes, Miss: Cooking School Recipes. Minneapolis, Minn. Alfred Roper, Publisher.

Corson, Miss: Practical American Cookery and Household Management. An Every-day Book for American Housekeepers, giving the most Acceptable Etiquette of American Hospitality, and Comprehensive and Minute Directions for Marketing, Carving, General Table-Service; Together with Suggestions for the Diet of Children and the Sick. New York: Dodd, Mead & Co.

Corson, Miss: Family Living on $500 a Year. New York: Harper Bros.

Corson, Miss: The Cooking Manual of Practical Directions for Every-day Economical Cookery. New York: Dodd, Mead & Co.

Corson, Miss: Cooking School Text Book. New York: Orange Judd & Co.

Cassell's Dictionary of Cookery, with Numerous Illustrations. New York: Cassell Publishing Co.

Childs, Theodore: Delicate Feasting. New York: Harper Bros.

Dodds, Susanna W., A.M., M.D., Hygienic Cookery. New York: Fowler & Wells.

Delié, F. J.: Franco-American Cookery Book. New York: G. P. Putnam's Sons.

Domestic Dictionary: an Encyclopædia for the Household. Cassell Publishing Co.

Encyclopædia of Practical Cookery. Edited by T. F. Garrett. New York: J. Arnot Penman.

Ellwanger, G. H.: The Story of my House. New York: D. Appleton & Co.

Fothergill, J. Milner, M.D.: Manual of Dietetics. Boston: Houghton, Mifflin & Co.

French Dinners for American Tables. New York: D. Appleton & Co.

Goodholme's Cyclopædia of Domestic Economy. New York: Charles Scribner's Sons.

Huntington, Emily: The Cooking Garden. New York: J. W. Schermerhorn & Co.

Henderson, Mrs. Mary F.: Practical Cookery and Dinner Giving. A Treatise containing Practical Instructions in Cooking, in the Combination and Serving of Dishes, and in the Fashionable Modes of Entertaining at Breakfast, Lunch, and Dinner. Illustrated. New York: Harper Bros.

Household Guide. New York: Cassell Publishing Co.

Harland, Marion: Breakfast, Luncheon, and Tea. Common Sense in the Household. New York: Charles Scribner's Sons.

Johnston's Chemistry of Common Life. New York: D. Appleton & Co.

Lincoln, Mrs. D. A.: Boston Cook Book. Boston: Roberts Bros.

Lincoln, Mrs. D. A.: Boston School Kitchen Book. Boston: Roberts Bros.

Lincoln, Mrs. D. A.: Carving and Serving. Boston: Roberts Bros.

Lencke, Gesine: Desserts and Salads. New York: C. T. Dillingham & Co.

Macmillan, Mrs. Frederick: Hints to Housewives. New York: Macmillan & Co.

Murray, T. J.: Fifty Salads. N. Y.: Stokes.

Parloa, Miss: New Cook Book and Marketing Guide. Boston: Estes & Lauriat.

Parloa, Miss: Kitchen Companion. Boston: Estes & Lauriat.

Parloa, Miss: First Principles of Household Management and Cookery. Boston: Estes & Lauriat.

Rorer, Mrs. S. T.: Philadelphia Cook Book. Philadelphia: Arnold & Co.

Rorer, Mrs. S. T.: Canning and Preserving. Philadelphia: Arnold & Co.

Rorer, Mrs. S. T.: Candy Making. Philadelphia: Arnold & Co.

Rorer, Mrs. S. T.: Hot Weather Dishes. Philadelphia: Arnold & Co.

Rorer, Mrs. S. T.: Health in the Household. Philadelphia: Arnold & Co.

Richards, Mrs. Ellen H.: Food Materials and their Adulterations. Boston: Estes & Lauriat.

Ranhofer, Charles, Chef of Delmonico's: The Epicurean, a Complete Treatise of Analytical and Practical Studies on the Culinary Art. New York: Charles Ranhofer.

Smith, Edward, M.D., LL.B., F.R.S.: Foods. New York: D. Appleton & Co.

Servant's Practical Guide, a Handbook of Duties and Rules. New York: Warne & Co.

Spon's Household Manual: A Treasury of Domestic Receipts and Guide for Home Management. E. & F. N. Spon.

Stowe, Harriet Beecher: The House and Home Papers. Boston: Houghton, Mifflin & Co.

Tegetmeier, W. B.: Handbook of Household Management. Macmillan.

Thompson, Sir Henry: Food and Feeding. New York: Warne & Co.

Williams, W. M.: Chemistry of Cookery. Chatto & Windus.

Wright, C. E. G.: The School Cookery Book. New York: Macmillan & Co.

Whitney, Mrs.: Just How. Boston: Houghton, Mifflin & Co.

Walsh, J. H.: Manual of Domestic Economy. New York: Rutledge.

Youmans, Edward L., M.D.: The Handbook of Household Science. A Popular Account of Heat, Light, Air, Aliment, and Cleansing, in their Scientific Principles and Domestic Applications. With Numerous Illustrative Diagrams adapted for Academies, Seminaries, and Schools. New York: D. Appleton & Co.

HYGIENE IN THE HOME.

THE FAMILY MEDICINE CLOSET.

IT is far better to have a closet or cupboard in which to keep the various medical and surgical supplies that may be required in cases of emergency, than to have all of these useful, but dangerous, articles stored in a movable box. The advantages of the closet are, that it always stays in the same place; that it is easy so to arrange it that poisons are out of the reach of children and of anyone who is not fit to handle them; and that a sufficient quantity of the more bulky articles may be stored in it without so much difficulty as would be the case in any medicine *chest* of reasonable size.

The supplies necessary differ much in different households. The size of the family, the occupations of its various members, the ages and number of children in the house, and the ease with which medicines, etc., can be obtained, are to be considered when deciding what supplies should be procured. In the following list, the *less* necessary supplies are printed in italics.

In so far as is possible, the drugs that have been selected are in the form of tablets or pills. The great convenience of these forms for administering medicines is evident to anyone who has used them.

There are a number of poisons necessarily in the list. Care must be taken with all drugs.

Morphine Tablets (*⅛ grain each*) *for Pain.*—Two tablets for the first dose; if no relief is obtained, follow in one-half hour with two more; then, if not relieved, take one every fifteen minutes until pain disappears—unless symptoms of an over-dose of the drug appear.

After giving eight, or less, during the course of two hours, wait from three to six hours before giving another dose.

Do not give morphine to *children* excepting under the advice of a physician.

Symptoms of an over-dose: Extreme drowsiness, then unconsciousness with slow breathing, and a marked contraction of the pupils of the eye, and cold surface of body.

Morphine *must not be given* for pain which often recurs—as, for example, neuralgia—as the morphine habit is easily formed in such cases.

Tr. Aconite Tablets (*1 minim each*) *for Sore Throat with Pain.*—three at first, and afterward one every fifteen minutes until tongue and lips feel numb, then stop until numbness is gone, when one every fifteen minutes may be given until same symptoms occur, and so on. (*Use exactly according to directions.*)

Ipecac Tablets (*$\frac{1}{10}$ grain each*) *for Cough.*—One every fifteen minutes, lengthening intervals between doses if too much nausea occurs, though usually no nausea is produced in this dose.

Ipecac Tablets (*1 grain each*).—Use five or ten as an emetic for children or adults.

Tablets of Paregoric, Each ten Drops.—For children, *Use under a doctor's instruction only.*

Five-grain Phenacetine Tablets.—For headache and other pains in adults. Dose one to three.

Sun Cholera Tablets for Diarrhœa.—One tablet swallowed quickly, followed by a drink of hot water or tea; repeat this for two doses, and afterward take one after every operation of the bowels.

Compound Cathartic Pills for a Purgative.—One to four at a dose, at bedtime; not to be taken frequently, as they contain calomel.

These are intended to relieve severe constipation, and are not at all fitted for constant use.

Dover's Tablets (*1¼ grain each*) *for Cough.*—One tablet every hour.

To Produce Sweating.—Take eight at night. This dose is usually for the commencement of a cold.

For Diarrhœa.—One or two every two or three hours.

Caution.—Each tablet contains ⅛ grain of opium.

Carbolic Ointment, (five per cent.).—Uses: (*1*) for burns, (*2*) for skin troubles and poison ivy eruptions, (*3*) for sun-burns—dilute with equal bulk of vaseline.

Caution.—Do not apply in full strength to the face.

Castor Oil.

Bicarbonate of Soda.—For indigestion; dose, as much as will go on a quarter-dollar whenever needed.

Seidlitz Powders.—Laxative. Directions are on the box containing them.

Subnitrate of Bismuth.—For use internally in diarrhœa. Dose, a teaspoonful of the powder stirred up briskly in water and swallowed before the drug settles.

Externally, it is an excellent powder to apply to raw surfaces of any sort.

Quinine Pills.—Two grains and five grains.

EXERCISES FOR DEVELOPING THE CHEST AND IMPROVING THE FIGURE.

THE following detailed description of the military "setting up" exercises is taken from Upton's "Infantry Tactics," edition of 1889. It is important that the exercises should always be begun and continued standing squarely on the feet, with the heels together and the toes turned outward. If the directions are carefully followed, and the exercises practised for from five to fifteen minutes daily, the results are surprising. In a short time the chest will become fuller, the shoulders will be held well back, and the figure become erect. The good effects will also be observed in almost every movement of the body, but especially in a certain freedom and grace due to the habitual attitude assumed by people whose chest and shoulder muscles are strong. It may be added that the upper arms and the shoulders and neck are greatly beautified by the development of the muscles in an even and symmetrical way, as a result of the movements.

SETTING UP EXERCISES.

"The importance of this exercise cannot be over-estimated; if practised in a class they should be performed at the word of command.

The instructor commands:

1. First, 2. Exercise.

"Bring the hands to the front till the little fingers meet nails downward, arms horizontal. (Two.) Raise the hands in a circular direction over the head, the ends of the fingers touching, and pointing downward so as to touch the top of the forage-cap, thumbs pointing to the rear, the shoulders kept down, elbows pressed back. (Three.) Extend the arms upward to the full length, the palms of the hands touching; then force them obliquely back, and gradually let them fall to the position of the soldier.

1. Second, 2. Exercise.

"Raise the arms from the sides, extended to their full length, till the hands meet above the head, palms of the hands to the front, fingers pointing upward, thumbs locked, right thumb in front, the shoulders pressed back. (Two.) Bend over till the hands, if possible, touch the ground, keeping the arms and knees straight. (Three.) Resume the position of the soldier.

1. Third, 2. Exercise.

"Extend the arms horizontally to the front, the palms of the hands touching. (Two.) Throw the arms extended, well to the rear, inclining slightly downward; at the same time raise the body upon the toes. (Three.) Resume the position of the soldier.

"The first and second motions of this exercise should be continued by the commands, one, two—one, two, till the recruits, if possible, are able to touch the hands behind the back.

1. Fourth, 2. Exercise.

"Raise the arms laterally until horizontal, palms of the hands upward. (Two.) Swing the arms circularly, upward and backward, from front to rear. (Three.) Resume the position of the soldier.

"As soon as the recruits understand the various exercises, they are continued without dwelling upon the numbers, the instructor prefacing the exercise by the command, continue the motion, and giving the command three for the conclusion."

THE FRANKLIN STOVE.

THERE is one form of heater which is too little used because its advantages are not well enough understood. The Franklin stove, as it is called, having been invented and introduced by Benjamin Franklin, has many of the good qualities both of the open fireplace and of the ordinary stove. It is really nothing but an open fireplace made of iron. It is more economical than the grate-

fire when the latter is built in an ordinary fireplace built in the wall of the house. The reason for its superior economy is that in it both the heat which is directly thrown into the air by the flame, and that which is derived from the hot metal at the sides and back are utilized. In ordinary fireplaces a great deal of heat goes to warming the brick-work of which they are constructed. This heat is practically lost. When a Franklin stove is put where it should be, at some distance from the wall of the room, much heat which would be lost in an ordinary fireplace passes through the metal and is thus saved. Another advantage in its use is the fact that it can be put into any room with a stove-pipe hole in it. It is very good in any room in the house, and particularly in the nursery, where considerable heat and very free ventilation are of so much importance.

The Franklin Stove.

INFECTIOUS DISEASES.

Precautions.

WHEN infectious diseases which are liable to be caught by previously well people occur in the house, there is a great deal that may be done to confine the disease to the person first attacked. Diseases, the poison of which passes directly from the body of the sick through the air and infects the body of another person, I shall call contagious. The most important of this class are small-pox, measles, scarlet fever, typhus fever, diphtheria,* whooping-cough, mumps, German measles, chicken-pox. The occurrence of any of these in a house demands prompt isolation of the patient.

There are certain diseases which are not spread directly through the air, but pass from one to another person only when the discharges from the sick are swallowed or inhaled in considerable amounts by the well. The more important are typhoid fever, cholera, and consumption. In none of these is there any danger in attending the cases, if proper precautions are taken to disinfect the stools of the typhoid fever and cholera patients, and the expectoration of the consumptives. Such diseases I shall call communicable. Isolation is not necessary for them.

It is needless to discuss the other class of infectious diseases, like malarial fevers, which do not pass from one person to another, but exist in certain regions of the earth and attack only those who enter these regions.

Contagious diseases are only dangerous to those who come very near the patients, or who come near some article which has been close to the patient, such as clothing, bedding, or anything which has been in the sick-room and has not been disinfected. It is safe to assert that the danger increases rapidly as one approaches the sick under any circumstances; that it is very much increased by lack of ventilation of the sick-room; that it is very slight in the open air; and that it is greater for those who are with the patient for a long time than for those who remain with him but a little while. Thus doctors, who see the case for a short time, are less apt to get the disease than those who nurse the sufferer. The poison must be very concentrated or must act for a considerable time in order to infect. Let those who fear to ring the bell or knock at the door of a neighbor or friend whose child is afflicted with measles or any other contagious disease, bear two facts in mind: first, that their fears are utterly foolish, and, second, that an inquiry about the progress of the illness, and the kind thoughts which such inquiries indicate, are great helps to friends in time of anxiety and trouble.

RULES FOR THOSE WHO HAVE TO NURSE CONTAGIOUS DISEASES.

1. Since the virulence of the poison increases as the distance from the sick diminishes, put the patient in a room as much separated as possible from the rest of the house. It is better to have two rooms, if possible, so

* Diphtheria is not really capable of infecting except through the medium of particles of the membrane which are expelled from the throat, or other parts of the air-passages or mouth of the patient, and are directly introduced into the body of another through the mouth or nose, or some mucous membrane elsewhere, or through the skin where it has been injured. Theoretically, it should be classed as a communicable, but not an infectious, disease. Its poison is so very virulent, and so apt to be scattered widely by the act of coughing, that I prefer to call it contagious. It requires the same precautions as do the true contagious disorders.

that the nurses may have one in which to change their clothes and disinfect themselves on leaving the patient.

2. The virulence increasing with concentration, the room should be well ventilated. If possible, a room should be selected with an open fireplace in it.

3. No carpet, curtains, pictures, nor superfluous furniture should be in the room. The necessary furniture should be of a kind which can be thoroughly washed with disinfectants after the case terminates.

4. There should be one or two screens made of clothes-horses covered with cheap muslin, to shade the patient from either light or draughts.

5. A sheet should be hung at the door so as to prevent, as far as may be, the exit of poisoned air when the door is opened. It may be kept moist with some disinfectant.

6. Always wear a wash-dress and a cap when in the room, and always take them off when you leave it. Always wear slippers in the room and change them as well as the dress. In changing do not let the nursing clothes come near the house-clothes. Take off the former, wash your hands, and put on the latter, if possible, in another room.

7. Have a tub of a solution of carbolic acid in water (one of the acid to twenty parts of water) in the room, and put all the bedding, etc., which are soiled into it before sending anything to be washed.

8. The only disinfecting substances of real value are, a solution of corrosive sublimate in water (fifteen grains to the quart), and the carbolic-acid solution above mentioned. To disinfect air simply open the windows. Do not depend upon sulphur. Burning sulphur with the idea of disinfecting is useless. It is nothing more than offering a foul-smelling incense upon the altar of ignorance.

9. To disinfect a room, scrub it thoroughly with the corrosive-sublimate solution, followed by hot soap and water. If possible, repaint and paper it.

CLINICAL (OR FEVER) THERMOMETER.

The normal temperature may be said to be from 98½ to 99½ degrees. Old thermometers are apt to read from a degree to a degree and a half too high, no matter whether they have been entirely accurate originally or not. In taking the temperature, first shake the index of the thermometer down until it is below 96 degrees. Take the temperature in the mouth or rectum or, in the case of small babies, in the fold of the groin, as this disturbs the baby less.

Remember that fever does not *often* indicate much danger. In adults a sudden rise of temperature, say from 102 to 104 degrees, marks the beginning of various acute diseases. Although it is commonly said that a temperature above 104 degrees indicates danger in an adult, this is by no means the case. In an ordinary attack of chills and fever the temperature often reaches 108, and is absolutely unimportant.

If, in hot weather, an adult becomes stupid or unconscious, especially after complaining of headache, and if the temperature rises then to 104 degrees or higher, it is an indication of great danger, for it means an attack of severe sunstroke.

In children a sharp rise of temperature is a frequent cause of great and very needless alarm to the parents. Little children get up very much more fever with less reason than do adults. It is safe to say that, if a child has gone to bed well, and suddenly wakes with a temperature of from 103 to 106, the chances are, that acute indigestion is the cause, and *not* serious disease. One other trouble may be thus begun, namely, scarlet fever. But remember that no case of scarlet fever begins without a sore throat. If the child's throat is not sore, do not worry.

It is a safe rule, if a child or adult develops fever, to send for a doctor; but it is not necessary to be extremely anxious merely because one of the family has a sudden sharp elevation of temperature.

A Clinical, or Fever, Thermometer. (Full Size.)

BOOKS AND READING.

List of One Hundred Best Books. By Sir John Lubbock Bart., M.P., etc.

Works by living authors are omitted.

The Bible
The Meditations of Marcus Aurelius
Epictetus
Aristotle's Ethics
Analects of Confucius
St. Hilaire's *Le Bouddha et sa religion*
Wake's Apostolic Fathers
Thomas à Kempis's Imitation of Christ
Confessions of St. Augustine (Dr. Pusey)
The Koran (portions of)
Spinoza's *Tractatus Theologico-Politicus*
Pascal's *Pensées*
Butler's Analogy of Religion
Taylor's Holy Living and Dying
Bunyan's Pilgrim's Progress
Keble's Christian Year

Plato's Dialogues; at any rate, the Apology, Crito, and Phædo
Xenophon's *Memorabilia*
Aristotle's Politics
Demosthenes's *De Corona*
Cicero's *De Officiis*, *De Amicitia*, and *De Senectute*
Plutarch's Lives
Berkeley's Human Knowledge
Descartes's *Discours sur la Méthode*
Locke's On the Conduct of the Understanding

Homer
Hesiod
Virgil
Maha Bharata } Epitomized in Talboys
Ramayana } Wheeler's History of India, vols. i. and ii.
The Shahnameh
The Nibelungenlied
Malory's Morte d'Arthur.

The Sheking
Kalidasa's Sakuntala, or The Lost Ring
Æschylus's Prometheus
Trilogy of Orestes
Sophocles's Œdipus
Euripides's Medea
Aristophanes's The Knights and Clouds
Horace

Chaucer's Canterbury Tales (perhaps in Morris's edition; or, if expurgated, in C. Clarke's, or Mrs. Haweis's)
Shakespeare
Milton's Paradise Lost, Lycidas, Comus, and the shorter poems
Dante's *Divina Commedia*
Spenser's Fairie Queen
Dryden's Poems
Scott's Poems
Wordsworth (Mr. Arnold's selection)
Pope's Essay on Criticism
Essay on Man
Rape of the Lock
Burns
Byron's Childe Harold
Gray
Tennyson

Herodotus
Xenophon's *Anabasis* and *Memorabilia*
Thucydides
Tacitus's *Germania*
Livy
Gibbon's Decline and Fall
Hume's History of England
Grote's History of Greece
Carlyle's French Revolution
Green's Short History of England
Lewes's History of Philosophy

Arabian Nights
Swift's Gulliver's Travels
Defoe's Robinson Crusoe
Goldsmith's Vicar of Wakefield
Cervantes's Don Quixote
Boswell's Life of Johnson
Molière
Schiller's William Tell
Sheridan's The Critic, School for Scandal, and the Rivals
Carlyle's Past and Present

Bacon's *Novum Organum*
Smith's Wealth of Nations (part of)
Mill's Political Economy
Cook's Voyages
Humboldt's Travels

White's Natural History of Selborne
Darwin's Origin of Species
Naturalist's Voyage
Mill's Logic
Bacon's Essays
Montaigne's Essays
Hume's Essays
Macaulay's Essays
Addison's Essays
Emerson's Essays
Burke's Select Works
Smiles's Self-Help

Voltaire's *Zadig* and *Micromegas*
Goethe's Faust, and Autobiography
Thackeray's Vanity Fair
Pendennis
Dickens's Pickwick
David Copperfield
Lytton's Last Days of Pompeii
George Eliot's Adam Bede
Kingsley's Westward Ho
Scott's Novels

NOTE. BY T. W. HIGGINSON.

"The Hundred Best Books" of Sir John Lubbock afford a curious instance of that desire to do everything—to play all the parts, like Bully Bottom—which yet survives even in this age of specialists. Men are still quite as willing to lay down the law upon subjects to which they have devoted very little attention as upon those to which they have given their lives. As Huxley and Arnold prided themselves, not upon their scientific or literary work, where they were strong, but rather on their dabbling in theology, where they were comparatively weak; so Sir John Lubbock, who has pursued since childhood a life which has made much general reading an impossibility, has volunteered to frame a manual of good reading.

Not a man of university training, having entered his father's counting-room at the tender age of fourteen, he has since been one of the leading bankers of London, one of the most prominent scientists in England, and a laborious and successful member of Parliament. He has handled all his life a trio of subjects, each so difficult that if any professed literary man had ventured to deal with any one of them, he would have seemed to Sir John Lubbock very ill-equipped. That this gentleman himself should have casually turned aside from these absorbing pursuits to lay down the law in regard to literature, is simply another proof, if any were needed, that literature itself hardly seems a serious matter to the business mind, to the scientific mind, or to the official mind.

The main value of this list is, therefore, in the fact that it is a list, and as such has arrested some attention. The fact is valuable, because it suggests to young readers the possibility of simply taking this catalogue as a basis, and constructing something better for themselves. This is made easier when we consider that the author himself has already greatly changed the titles in successive editions, and this in a manner so heedless—adding and subtracting at a venture—that the list in the latest form (Macmillan, 1893) contains a hundred and four books instead of one hundred, and includes the name of Tennyson, although the prefatory note still states that the author has "abstained for obvious reasons from mentioning books by living authors—Tennyson, Ruskin, and others" (p. 76). Again, in the preface to the first issue of his list he said that it was to be "assumed that everyone would have read" (p. 87), a series of poets among whom he included Southey; and in enumerating Milton's readable poems he left out "Comus." Being vehemently called to account for this, however, by *Blackwood's Magazine* and other authorities, he amended this arrangement by striking out Southey and putting in "Comus."

In all his lists, however, he leaves out authors so very conspicuous as Shelley, Keats, and Coleridge; and while he spreads Pope into three distinct entries, he includes Shakespeare in one entry. In other words, Keats and Shelley might both have gone in, had he counted Pope, like Shakespeare, as a unit only. Browning is also excluded, although he died before Tennyson, and might, therefore, have been included, had the editor so wished.

This simply shows how hap-hazard and uncertain is the judgment on pure literature of a non-literary man. There is no reason to suppose that a literary man would have made a selection more discriminating among works on banking or biology, but he would have been far less likely to attempt such a task. When we pass to books of abstract thought the selection is little better. In the whole vast library of works on Buddhism, for instance, it

would be hard to find one book more obsolete or discredited than that of St. Hilaire, which is the only one here cited. Max Müller's noble series, "The Sacred Books of the East," or even his single translation of "The Dhammapada, or the Path of Life," has extinguished such shallow writers as St. Hilaire forever.

To put in Locke and Butler, leaving out such epoch-making works as Kant's "Critique of Pure Reason" and Hegel's "Philosophy of History"—both easily accessible in English—is to skip a century of modern thought. Swedenborg, too, is wholly ignored. Again, it is to be noticed that for Sir John Lubbock all modern history is a trifling matter, unless it be English; he gives us Hume and Green, and adds Carlyle's "French Revolution;" but of all the array of modern French and German and American historians, there is not one. The discovery of America, the rise of the Dutch Republic, or the German Empire, appear to be held equally unimportant. All his essayists, save Montaigne and Emerson, are English, and among these Matthew Arnold finds no place; among novelists he excludes Jane Austen, to make room for Charles Kingsley and Lord Lytton; and he leaves out all English dramatists except Shakespeare and Sheridan! Even his Latin and Greek authors, who furnish nearly a quarter of his names, were certainly selected by miscellaneous advice, not by knowledge, else he would not have spoken of Sophocles's "Œdipus," without saying which Œdipus; and would not have included the "Knights" of Aristophanes and omitted the graceful and beautiful "Birds"—the Midsummer Night's Dream of antiquity. It must be repeated, therefore, that the main value of the series, as with the similar lists of Pycroft, Perkins, and others, is to afford materials and suggestions for some other list; and this other catalogue it would be well for every young reader to begin, from an early day, to plan out and select.

THE ART OF TRAVEL.

GUIDE BOOKS.

While guide-book literature is inexhaustible and always changing, a few volumes are enumerated here which have been much used by tourists and have recognized value. Frequently, further lists of books upon any special country can be found in the guides themselves. Of course, local guides for particular sections are to be obtained only in the neighborhood described, but as a rule, these are inexpensive. The bibliography given in some of the Baedeker's is specially to be commended.

BAEDEKER'S GUIDE BOOKS.

Belgium and Holland, with 6 Maps and 116 Plans, $1.80.
Central Italy and Rome, with 4 Maps, 24 Plans, and a panorama of Rome, $1.80.
Conversation Dictionary, 90 cents.
Great Britain, $3.
Greece, $3.
London and its Environs, including Brighton, the Isle of Wight, etc., with 4 Maps and 15 Plans, $1.80.
Manual of Conversation, French, German, and Italian, 90 cents.
Northern France, $2.10.
Northern Germany, as far as the Bavarian and Austrian Frontier; with 15 Maps and 27 Plans, $2.40.
Northern Italy, including Leghorn, Florence, Ravenna, and the Island of Corsica; Routes through Italy to France, Switzerland, and Austria; 8 Maps and 30 Plans, $1.80.
Norway and Sweden, with 15 Maps and 3 Plans, $2.70.
Paris and its Environs, with Routes from London to Paris, and from Paris to the Rhine and Switzerland, with 11 Maps and 15 Plans, $1.80.
Southern France, $2.70.
Southern Germany and Austria, with 28 Maps and 27 Plans, $2.10.
Southern Italy, Sicily, and excursions to the Lipari Islands, Tunis (Carthage), Sardinia, Malta, and Corfu, with 8 Maps and 12 Plans, $1.80.
Switzerland, $2.40.
The Eastern Alps, including the Bavarian Highlands, the Tyrol, Styria, Carinthia, etc., with 20 Maps, 10 Plans, and 7 Panoramas, $2.40.
The Rhine from Rotterdam to Constance (the Seven Mountains, Valley of the Ahr, Niederwald, Moselle, Volcanic Eiffel, Vosges Mountains, Palatinate, Black Forest, etc.), with 21 Maps and 19 Plans, $1.80.

The Baedeker Guides are published in America by Charles Scribner's Sons.

MURRAY'S ENGLISH HANDBOOKS.

Newly revised. Post 8vo. Each with maps, plans, etc.
Berks, Bucks, and Oxford, $3.60.
Cornwall, $2.40.
Derby, Notts, Leicester and Stafford, ——.
Devon, $3.
Durham and Northumberland, $4.
Eastern Counties, Essex, Suffolk, Norfolk, Cambridge, $4.80.
England and Wales, $4.80.
English Lakes—including Cumberland, Westmoreland, and Lancashire, $3.
Gloucester, Hereford, and Worcester, $3.60.
Ireland, $4.
Kent, $3.
Lancashire, $3.
Lincolnshire, $3.
London, $1.40.
London—Environs. 2 vols., $8.40.
Northamptonshire and Rutland, $3.
Scotland, $3.60.
Shropshire and Cheshire, $2.40.
Surrey, Hants, and Isle of Wight, $4.
Sussex, $2.40.
Wales, North, $2.80.
Wales, South, $2.80.
Westmoreland and Cumberland. See English Lakes.
Wilts, Dorset, and Somerset, $4.80.
Yorkshire, $4.80.

MURRAY'S FOREIGN HANDBOOKS.

Newly revised. Post 8vo. Each with maps, plans, etc.
Algeria and Tunis, $4.80.
Denmark and Iceland, $2.40.

Egypt, $6.
France—Northern and Southern, $3.
France—Central, $3.
Germany—The Rhine and North Germany, $4.
Germany—South Germany, Austria, Hungary, and the Danube, $4.80.
Greece. 2 vols., $9.60.
Holland and Belgium, $2.40.
Holy Land, Syria, and Palestine, $7.20.
India—Bengal, $8.
India—Bombay, $6.
India—Madras, $6.
India—The Punjab, etc., $6.
India and Ceylon, 1 vol., $6.
Italy—North Italy, $4.
Italy—Central Italy, $2.40.
Italy—South Italy, $4.80.
Italy—Rome and its Environs, $4.
Japan, net, $5.
Mediterranean, 2 vols., $8.40.
Paris, $1.40.
Norway, $3.60.
Portugal, $4.80.
Riviera, $2.40.
Russia, $7.20.
Spain, 2 vols., $7.50.
Sweden, $2.40.
Switzerland, 2 vols., $4.
Turkey in Asia.
Constantinople, $3.
Travel Talk, $1.40.
Imported by Charles Scribner's Sons.

Cook's Guides.

Handbook to Holland, Belgium, and the Rhine. With maps, $1.
Handbook to Switzerland. With maps, $1.
Handbook to Norway, Sweden and Denmark. With maps and vocabulary, 50 cents.
Handbook for Northern Italy. With maps and plans, $1.25.
Handbook for Southern Italy. With maps and plans, $1.25.
Handbook for London. With two maps. Paper covers, 20 cents. Cloth, gilt, 30 cents.
Guide for Paris. With plan of Paris, 30 cents.
Handbook for Venice. With plan, 30 cents.
Handbook for Florence. With plan, 30 cents.
Handbook to the Health Resorts of the South of France and the Mediterranean. With map, 50 cents.
Published by Thomas Cook & Son, New York.

Miscellaneous Guide Books.

A Satchel Guide for the Vacation Tourist in Europe. Annual Edition, revised, with additions. With maps. 16mo, roan, flexible, $1.50. Houghton, Mifflin & Co., Boston.
Black's Guide-Books. 12mo.
England and Wales. Illustrated. Maps and plans, $4.20.
Ireland. Illustrated. Maps, etc., $2.
Scotland. Illustrated. Maps, etc., $3.40.
Spain and Portugal. (O'Shea.) Maps and plans, $6.
Black's Guide to London, $2. A. & C. Black, Edinburgh.
D'Anvers's (N. Bell) Tourists' Art Guide to Europe, Illustrated. 16mo, $2. Charles Scribner's Sons.
Appleton's European Guide Book. Illustrated. Containing maps, etc., bound in two volumes, red morocco (per volume, $3), $5.
Cassell's Complete European Guide. With map, etc., $1.50.
The Mexican Guide, by Thomas A. Janvier. Charles Scribner's Sons.
The Index Guide to Travel and Art Study in Europe, by L. C. Loomis, $3. Charles Scribner's Sons.

Books of Travel.

Under the head of "Travel" the experts of the American Library Association name and classify the following books, which they look upon as books of the greatest general value. The list printed here gives the title, author, publisher, and price of books easily accessible.

Travel in Europe.

Aldrich, T. B. From Ponkapog to Pesth. Houghton, $1.25.
Andersen, H. C. Poet's Bazaar; a Tour in Germany, Italy, Greece and the Orient. Houghton, $1.
Field, H. M. From the Lakes of Killarney to the Golden Horn. Scribner, $2.

Guild, Curtis. Abroad Again. Lee, $2.50.
Over the Ocean. Lee, $2.50.
Heine, Heinrich. Travel Pictures. (Bohn's lib.) Bell (Macmillan), $1.
James, Henry, Jr. Portraits of Places. Houghton, $1.50.
Knox, T. W. Boy Travellers in Northern Europe. Harper, $3.
Longfellow, H. W. Outre-mer; a Pilgrimage Beyond the Sea. Houghton, $1.50.
Loomis, L. C. Index Guide to Travel and Art Study in Europe. Scribner, $3.
Macgregor, John. Thousand Miles in the Rob Roy Canoe on Rivers and Lakes in Europe. Roberts, $1.25. Bound with his Rob Roy on the Baltic and Voyage Alone.
Mahaffy, J. P., & Rogers, J. E. T. Sketches from a Tour through Holland and Germany. Macmillan, $2.
Meriwether, Lee. Tramp Trip; How to See Europe on Fifty Cents a Day. Harper, $1.25.
Reclus, Élisée. Earth and its Inhabitants; Europe. Appleton, $35.
Rudler, F. W., & Chisholm, G. G. Europe; ed. by Sir A. C. Ramsay. (Stanford's compendium.) Stanford, £1 1s.
Trafton, Adeline. American Girl Abroad. Lee, $1.50.
Twain, Mark (pseud. of S. L. Clemens). Innocents Abroad. Amer. Pub. Co., $3.50.
Warner, C. D. Roundabout Journey. Houghton, $1.50.
Saunterings. Houghton, $1.

Travel in Great Britain.

Hamerton, P. G. Painter's Camp. Roberts, $2.
Stevenson, R. L. Edinburgh. Seeley (Macmillan), $1.25.
Carlyle, Thomas. Reminiscences of My Irish Journey in 1849. Harper, $1.
Young, Arthur, Tour in Ireland, 1776–79. (Bohn's lib.) Bell (Macmillan), $2.
Carnegie, Andrew. American Four-in-hand in Britain. Scribner, $1.50.
Emerson, R. W. English Traits. Houghton, $1.75.
Escott, T. H. S. England; her People, Polity and Pursuits. Holt, $4.
Hawthorne, Nathaniel. Our Old Home; English Note-books. Houghton, $4.
Holmes, O. W. One Hundred Days in Europe. Houghton, $1.50.
Hoppin, J. M. Old England; its Scenery, Art and People. Houghton, $1.75.
Jennings, L. J. Rambles in the Peak of Derbyshire and South Downs. Murray, 12s.
Macquoid, T. R. & Mrs. K. S. About Yorkshire. Chatto, 7s. 6d.
Rimmer, Alfred. About England with Dickens. Chatto, 7s. 6d.
Our Old Country Towns. Chatto, 10s. 6d.
Smith, Goldwin. Trip to England. Macmillan, 75 cents.
Taine, H. A. Notes on England. Holt, $2.50.
Thornbury, G. W. Shakspere's England. Longman's, £1 1s.
Timbs, John, & Gunn, Alexander. Abbeys, Castles and Ancient Halls of England and Wales. Warne, $7.50.
White, R. G. England Without and Within. Houghton, $2.
Winter, William. Gray Days and Gold in England and Scotland. Macmillan, 75 cents.
Shakespeare's England. Macmillan, 75 cents.
Duncan, S. J. American Girl in London. Appleton, $1.50.
Hare, A. J. C. Walks in London. Routledge, $3.
Hutton, Laurence. Literary Landmarks of London. Harper, $1.75.
Borrow, George. Wild Wales; its People, Language and Scenery. Murray, 2s. 6d.

Travel in Germany and Austria.

Gould, Sabine Baring-. Germany, Past and Present. Paul, 7s. 6d.
Hood, Thomas. Up the Rhine. Porter, 75 cents.
Howard, B. W., afterward Mrs. Teuffel. One Year Abroad. Houghton, $1.25.
Seguin, L. G. Black Forest; its People and Legends. Hodder, 6s.
Wolff, H. W. Rambles in the Black Forest. Longmans, 7s. 6d.
Edwards, A. B. Untrodden Peaks and Unfrequented Valleys in the Dolomites. Routledge, $2.50.
Kay, David. Austria-Hungary. (Foreign Countries and British Colonies.) Low, 3s. 6d.
Gerard, Emily. Land Beyond the Forest; Transylvania. Blackwood, £1 5s.

Travel in France.

Amicis, Edmondo de. Studies of Paris. Putnam, $1.25.
Blackburn, Henry. Breton Folk; An Artistic Tour in Brittany. Low, 10s. 6d.
Cook, T. A. Old Touraine. Scribner, $5.
Edwards, Matilda Betham-. France of Today. Lovell, $1.25.
Hamerton, P. G. French and English; a Comparison. Roberts, $2.
Paris in Old and Present Times. Roberts, $3.
Round my House; Notes of Rural Life in France. Roberts, $2.
Sylvan Year. Roberts, $2. Bound with His Unknown River.
Hare, A. J. C. Days Near Paris. Routledge, $2.50.
Northeastern France. Allen, George, 10s. 6d.
Southeastern France. Allen, George, 10s. 6d.
Southwestern France. Allen, George, 20s. 6d.
Walks in Paris. Routledge, $3.
James, Henry, Jr. Little Tour in France. Houghton, $1.50.
Macgregor, John. Voyage Alone in the Yawl "Rob Roy." Bound with His Thousand Miles in the Rob Roy Canoe and Rob Roy on the Baltic.
Macquoid, Mrs. K. S. Through Brittany. Chatto, 7s. 6d.
Molloy, J. L. Our Autumn Holidays on French Rivers. Bradbury, 7s. 6d.
Mulock, D. M., afterward Mrs. Craik. Fair France. Harper, 1.50.
Stevenson, R. L. Inland Voyage. Roberts, $1.
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Saloon Passages	$60 to $125	$120 to $220	Every Saturday and
Intermediate Passages	$40 to $60	$80 to $110	alternate Tuesday.
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Saloon Passages	$70 to $125 up	$110 to $225 up	Every
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Saloon Passage, Outward	$60		Every
No 2d or 3d class carried.			Saturday.
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Second Cabin Passages	$38	$78	
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Saloon Passages	$80 to $137.50	10 p. c. reduction on *return portion*	and Saturday; and
Second Cabin Passages	$50 and $60	$95, $105, and $115	every 4th week, Tuesday also.
ALLAN-STATE LINE to Glasgow:			
Saloon Passages	$40 to $65	$85 to $120	Every Thursday.
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Saloon Passages	$60 to $175 up	$120 and upward	Every
Second Cabin Passages	$40 to $45	$80 to $90	Wednesday.
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Saloon Passages	$40 and $45	$80	As per sailing list.
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Saloon Passages	$80, $100 and $120	$144, $180, and $216	Every
Second Cabin Passages	$60	$108	Saturday.
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Table of Distances, Days, and Approximate Prices from London Eastward by Sea to San Francisco.

From New York to London is 3,000 miles, 7–8 days, and $100.

From San Francisco to New York by rail is 3,000 miles, 6 days, and $200.

London.			Gibraltar.			Malta.			Port Said.			Aden.			Bombay.			Colombo.			Singapore.			Hong-Kong.			Yokohama.			
Miles.	Days.	Price.	Miles.	D.	Price.	Miles.	D.	Price.	Miles.	D.	Price.	Miles.	D.	Price.	Miles.	D.	Price.	Miles.	D.	Price.	Miles.	D.	Price.	Miles.	D.	Price.	Miles.	D.	Price.	
1,299	5	$45																												
2,280	9	75	981	4	$30																									
3,215	13	100	1,916	8	60	935	4	$35																						
4,610	20	125	3,311	15	125	2,330	11	120	1,395	7	$120																			
6,274	27	250	4,975	22	240	3,994	18	220	3,059	14	200	1,664	7	$90																
6,703	31	250	5,404	26	250	4,423	22	240	3,488	18	230	2 093	11	100	875	4	$40													
8,362	38	290	7.063	33	270	6,082	29	250	5,147	25	300	3,752	18	220	2,584	11	130	1,659	7	$90										
9,799	45	340	8,500	40	340	7,519	36	340	6,584	32	340	5,189	25	250	3,971	18	190	3,096	14	150	1,437	7	$60							
11,601	53	390	10,302	48	390	9,321	44	390	8,386	40	370	6,991	33	300	5,778	26	240	4,898	22	200	3,239	15	100	1,802	8	$70				
16,600	71	590	15,780	66	590	14,800	62	590	13,860	58	550	12,460	51	450	10,775	44	360	9,900	40	335	8,240	33	250	6,800	26	200	5,000	18	$200	San Francisco.

STRUTHERS & CO. N.Y.

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ENGLAND, SCOTLAND, AND IRELAND.

Copper	Halfpenny	about	$0 01
"	Penny	"	02
Silver	Threepence	"	06
"	Sixpence	"	12
"	Shilling	"	25
"	Two Shillings, or Florin	"	50
"	Two Shillings and Sixpence, or Half-crown	"	62
"	Five Shillings	"	1 25
Gold	Ten Shillings, or Half-Sovereign	"	2 50
"	(£1) Pound, or Sovereign	"	5 00

Notes are issued by the Bank of England for 5, 10, 20, 50, 100, 200, 500, and 1,000 pounds, and are legal tender. Notes of £1 and upward are issued by Scotch and Irish banks, but pass only in their own country.

FRANCE.

Bronze	5 Centimes	about	$0 01
"	10 Centimes	"	02
Silver	20 Centimes	"	04
"	50 Centimes	"	10
"	1 Franc	"	20
"	2 Francs	"	40
"	5 Francs	"	1 00
Gold	5 Francs	"	1 00
"	10 Francs	"	2 20
"	20 Francs, "Napoleon" or "Louis"	"	4 00

Notes are issued by the Bank of France for 50, 100, 500, and 1,000 francs, and are legal tender.

BELGIUM.

Nickel	5 Centimes	about	$0 01
"	10 Centimes	"	02
Silver	50 Centimes	"	10
"	1 Franc	"	20
"	2 Francs	"	40
"	5 Francs	"	1 00
Gold	10 Francs	"	4 00

Notes are issued by the National Bank for 20, 50, 100, 500, and 1,000 francs, and are legal tender.

SWITZERLAND.

Nickel	5 Centimes	about	$0 01
"	10 Centimes	"	02
"	20 Centimes	"	04
Silver	50 Centimes	"	10
"	1 Franc	"	20
"	2 Francs	"	40
"	5 Francs	"	1 00
Gold	20 Francs	"	4 00

Notes of 50, 100, 500, and 1,000 francs are issued by several Swiss banks under arrangement with the Government, and are available throughout Switzerland.

ITALY.

Coins same denominations as in France, but the money in general use is a paper currency in notes of 5, 10, 25, 50, 100, 500, and 1,000 lire.

The gold and silver coins of France, Belgium, Switzerland, Italy, and Greece are current in all of these countries, as is also the Austrian gold coin of 20 francs. In France the new Russian Imperial is frequently met with in circulation. Care should be taken to avoid South American dollars, Roumanian and Spanish coins in the above countries. The discount on them is nearly thirty per cent.

JAPAN.

Monetary Unit.—The yen of 100 sen, but the money used all over Japan is a paper currency in notes (Kintzaz) of 10, 20, 50, Sen; 1, 5, 10, 20, 50, 100, 500, 1,000 yen.

The yen is about equal to a dollar. The metallic currency of Japan is similar to that of the United States.

CHINA.

Hong Kong, Canton, Macao.—There are neither gold nor silver Chinese coins, but the trade or Mexican dollar is in common use. The cash, a circular piece of mixed metal with a square hole in the centre, is the only coin issued. A Mexican dollar is about 75 cents.

CEYLON.

Monetary Unit.—Rupee of 100 cents. Exchange, 1 rupee, about 35 cents.

INDIA.

Monetary Unit.—Rupee of 16 annas.

Bronze—¼ Anna, about	=	½	cent.
" ½ " "	=	1	"
Silver—2 Annas "	=	4½	cents.
" 4 " "	=	9	"
" 8 " "	=	17½	"
" 1 Rupee, "	=	35	"

Notes of the value of 5, 10, 20, 50 rupees and upward are in circulation. Exchange, 1 rupee, about 35 cents.

EGYPT.

Monetary Unit.—The piastre of 40 paras.

1 Piastre..... nearly 5 cents,
100 Piastres = 1 Egyptian pound, 5 dollars.

English sovereign	= about	97½	piastres.
French napoleon	= "	77½	"
Turkish mejidie	= "	88	"
Rupee.....	= "	8	"
American dollar	= "	19½	"

ITALY.

Monetary Unit.—The lira of 100 centesimi, but the money in general use is a paper currency in notes of 5, 10, 25, 50, 100, 500, 1,000 lire.

The metallic currency of Italy is similar to that of France.

The rates of exchange are constantly fluctuating.

TABLE OF CLIMATIC HEALTH RESORTS, MINERAL WATERS, SEA BATHS, AND HYDROPATHIC ESTABLISHMENTS. (*Compiled for Cassell's Complete Pocket-Guide to Europe.* Reprinted by permission of the publisher. *Times and Railway Fares are Calculated from Paris.*)

AIX-LA-CHAPELLE (10 hrs. from Paris; fare, 48 fr.).—Sulphurous alkaline waters, 107° to 120° F. For skin diseases, rheumatism, chronic diseases of the nervous centres, neuralgias, paralysis, and syphilitic maladies.

AIX-LES-BAINS (14½ hrs.; 71 fr. 60 c.).—Sulphurous hot springs, 112° to 114° F. Have a world-wide reputation in cases of rheumatism and gout; also chronic catarrh of the neck of the womb, amenorrhœa, metritis, syphilis, bronchitis, laryngeal and nasal catarrh, pharyngitis, wounds by fire-arms. April to November, and all the year.

AMÉLIE-LES-BAINS (24½ hrs.; 120¼ fr.).—Sulphurous sodaic waters, 71° to 172° F., and winter station. Herpetic diathesis, and catarrhal affections. All the year.

ARCACHON (10 hrs.; 78 fr. 70 c.).—Winter station, and sea baths. For invalids requiring a sedative air; for delicate, lymphatic, and anæmic persons; nervous complaints; chest and lung affections; scrofula; gout. Winter season, from November till June; summer, from May till October.

AULUS (24½ hrs.; 119 fr.).—Alkaline waters, 48° F. Purgative, laxative, and diuretic action, according to dose, in diseases of the liver, in arthritic affections, and in syphilis.

BADEN (27 hrs.; 152½ fr.).—Sulphurous waters, 82° to 95° F. For rheumatism, gout, anæmia, and scrofula (especially of a chronic character). May to October, and all the year.

BADEN-BADEN (16 hrs.; 68 fr.). Alkaline chloride of sodium waters, 110° to 150° F. Uric-acid diathesis, gout, and kindred complaints; ailments dependent on malaria, and certain skin diseases; chronic rheumatism; wounds, fractures of the bones, scrofula, syphilis, chronic catarrh, certain kidney affections, anæmia. May to October, and all the year.

BAGNÈRES-DE-BIGORRE (22 hrs.; 105 fr.).—Saline, sulphurous, ferruginous, and arsenical waters, 72° to 120° F. For tuberculosis, affections of the respiratory organs, intestines, and urinary system, anæmia, and female disorders. June to September, baths; November to May, winter station.

BAGNOLES (19 hrs.; 67 fr. 65 c.).—Saline, sulphurous, lithic, silicate, and arsenical waters, 66° F. For diseases of the digestive organs, skin, rheumatism, and scrofula, chlorosis, congestion of the abdominal viscera, phlebitis, etc.

BARÈGES (21½ hrs.; 113 fr.).—Alkali-saline-sulphurous waters, 45° to 105° F. For scrofula, diseases of the bones, herpes, and syphilis. June 15th to September 15th.

BIARRITZ (19½ hrs.; 96 fr. 80 c.).—Sea-bathing and winter station. For chlorosis, anæmia, chest and lung complaints, laryngitis, pharyngitis. August to May.

BOURBON-L'ARCHAMBAULT (6½ hrs.; 40 fr. 75 c.).—Bromo-iodurated saline waters 125° F.; and bicarbonate ferruginous magne-

sian waters, 120° to 160° F., highly gaseous. For scrofula, rheumatism, paralysis, nervous affections.

BOURBOULE (LA) (13½ hrs.; 60 fr.).—Effervescent saline arsenical waters (28 milligr. arseniate of soda per litre), 140° F. For anæmia, lymphatism, general debility, affections of the skin and respiratory organs, rheumatism, and intermittent fevers. May 25th to September 30th.

CANNES (20½ hrs.; 130 fr.).—Winter station of first importance; climate tonic and stimulating near the sea; sedative toward Le Cannet. Sea baths in spring; season, October to May. For nervous debility, anæmia, phthisis, laryngitis, pharyngitis, rheumatism, paralysis, gout, and diabetes.

CARLSBRUNN.—Highly effervescing, ferruginous manganese waters, 45° F.; climatic station. For debility of the male and female sexual organs, sterility, impotence, affections of the brain due to overwork. June to September.

CASTELLAMARE DI STABIA (50½ hrs.; 248 fr.).—Sea baths; cold chloride of sodium, bitter and sulphurous chalybeate waters. For obstructions of the liver and spleen, affections of the mesenteric glands, biliary and vesical calculi, jaundice, dropsy, hemorrhoids, chronic ophthalmia, herpes, catarrh of the digestive organs, hypochondriasis, urinary calculi, vesical catarrh, scrofula, lymphatism, congestion of the uterus, leucorrhœa, etc. Sea and mineral bathing, May to October; winter season, October to April.

CAUTERETS (21½ hrs.; 111 fr. 90 c.).—Sulphate of soda springs, 55° to 145° F. For catarrh of the respiratory organs, skin diseases, uterine affections, scrofula.

CONTREXÉVILLE (10 hrs.; 51¼ fr.).—Effervescent alkaline, slightly ferruginous waters, 55° F. Especially for gravel, biliary and vesical calculi, and catarrh, diabetes, gout, and gouty rheumatism, disorders of the urinary system, affections of the uterus, hepatic complaints. May 20th to September.

DAX (15 hrs.; 90 fr. 80 c.).—Hyperthermal mixed sulphurous waters, 120° to 145° F. For articular, muscular, or rheumatic affections, gout, neuralgia, and neuroses.

DIEPPE (4 hrs.; 20 fr. 65 c.).—Much-frequented sea-bathing and summer resort.

DIVONNE-LES-BAINS (15½ hrs.; 81 fr.).—Cold water springs; water exceptionally pure, 44° F. For chronic rheumatic arthritis, lumbago, pleurodynia, gout, sciatica, neuralgia, hypochondria, neuroses, gastralgia, bronchial catarrh, dyspepsia, liver and bladder complaints, hemorrhoids, paralysis, chronic affections of the spinal cord, scrofula, and female disorders.

EAUX-BONNES (18 hrs.; 105 fr.).—Sulphurous saline and alkaline waters, 90° F. For angina pectoris, and laryngitis, bronchitis, and chronic catarrh, asthma, chronic pleuritis, anæmia, lymphatism, and scrofula. June to September.

EMS (16¼ hrs.; 71 fr. 15 c.).—Saline alkaline and saline earthy, 65° to 110° F. These waters act on the lungs and chest, and on nervous diseases. May to October.

ENGHIEN (20 min.; 1 fr. 35 c.).—Cold sulphurous and lime waters. For scrofula, affections of respiratory organs, herpes, and rheumatism.

ÉTRETAT (5 hrs., 50 min.; 28 fr.).—A now much-frequented resort for sea-bathing in summer.

ÉVIAN-LES-BAINS (13 hrs.; 82 fr. 80 c.).—Alkaline waters, and climatic air station. For affections of the urinary and digestive organs, the liver and biliary apparatus.

GENEVA (14 hrs.; 77 fr.).—Milk cure. Bathers from Aix-les-Bains come here to rest after their cure.

GÖRBERSDORF (39 hrs.; 167½ fr.).—Noted for its mountain-air cure, in affections of the respiratory organs. Anæmia and chlorosis are also treated.

GRASSE.—Dry and sedative climate; winter station; October to June. Chest and lung complaints, pharyngitis, nervous affections, anæmia, chlorosis.

HOMBURG-LES-BAINS (18 hrs. 40 min.; 86 fr. 69 c.).—Saline, ferruginous, and acidulous waters. For dyspepsia, scrofula, and anæmia.

HYÈRES (29 hrs.; 117 fr.).—Winter season, November to June; sea-bathing, May to October. For diseases of the larynx, chest, and lungs, scrofula, diabetes, gout, and rheumatism.

INTERLAKEN (18 hrs.; 78 fr. 65 c.).—Climatic station in summer, visited for its beautiful environs. Whey cure.

ISCHIA (50½ hrs.; 288¼ fr.).—Alkali-saline waters, 145° F. For uterine affections, rheumatism, diseases of the bones, sores, gout, and paralysis. Spring and autumn.

ISCHL (23¾ hrs.; 168 fr. 90 c.).—A cli-

matic summer station; May to October. Saline and cold sulphurous waters; whey cure; saline, steam, hot and cold brine, and sulphurous baths; mud, malt, pine-cone, sap, and wave baths; inhalation. Recommended for nervous affections.

KARLSBAD (32 hrs.; 137 fr.).—Polymetallic waters, 125° to 170° F. For constipation, liver and bilious complaints, plethora, obesity, gout, gravel, etc.

KISSINGEN (21 hrs. 40 min.; 106 fr.).—Cold saline waters, strongly mineralized; tonic and excitant. Especially suited to abdominal and hemorrhoidal congestions.

KREUZNACH (13½ hrs.; 72 fr.).—Bromo-iodurated saline waters. For scrofulous affections, diseases of the ears, respiratory organs, bones, and joints, all female and skin diseases, and in chronic affections generally. May to October.

LAUSANNE (15½ hrs.; 64 fr. 20 c.).—Climatic station in summer and autumn; bracing air and grape cure.

LOÈCHE-LES-BAINS (30 hrs.; 100 fr.).—Various springs; hot saline earthy waters, 70° to 120° F. For struma, herpes, and skin diseases, scrofula, rheumatism, chronic bronchitis, inveterate syphilis, etc. May 15th to September 30th.

LUCHON (19½ hrs.; 103½ fr.).—Upward of fifty different springs, mineralized by hydrosulphuric acid; also ferruginous and alkaline. For rheumatism, scrofula, bronchial and skin diseases, and chronic sores. June to September.

LUXEUIL (11½ hrs.; 60 fr.).—Saline, ferruginous, and magnesian waters; eleven springs. 70° to 125° F. They are first excitant, then sedative, and good in cases of neuralgia, rheumatism, paralysis, gastralgia, etc.

MADEIRA (steamers from Southampton, Bordeaux, or Lisbon; journey 5 to 6 days; 500 fr.).—Highly recommended for pulmonary complaints; climate delightful; no winter.

MENTONE (24½ hrs.; 139 fr.).—Winter station of first importance, and sea baths. For all forms of chest diseases and rheumatism, cachectic complaints and debility. Winter season, November to June; sea-bathing, May to October.

MONACO (24½ hrs.; 138 fr.).—Monte Carlo is the favorite winter resort of pleasure-seekers. One of the most sheltered stations on the Riviera. Sea baths; May to October.

MONT-DORE (11 hrs.; 64¼ fr.).—Bicarbonate, arsenical, and effervescent ferruginous waters, 107° to 115° F. For all forms of chest diseases and of the respiratory tract; ophthalmia, rheumatic and nervous affections, disorders of the uterus and skin. June 1st to October 1st.

NAPLES (48 hrs.; 223 fr. 85 c.).—The great variety of mineral waters and their therapeutic properties have rendered this delightful city and its environs the most frequented bathing station in Italy. Sea baths.

NICE (22 hrs.; 134 fr. 20 c.).—Winter station of first importance. For chronic diseases of the chest, lungs, and respiratory organs; affections of the larynx, liver complaints, disorders of the spinal cord, diabetes, gout, rheumatism, paralysis, debility. Winter season, November to June; sea-bathing season, May to October; principal season, January to March.

OSTEND (14 hrs.; 38 fr. 40 c.).—Sea baths. Sandy beach and bracing climate. Season, June 1st to October 1st.

PALERMO (66¼ hrs.; 239¼ fr.).—Winter station; sea baths. Season, November to April; bathing season, May to October.

PAU (17½ hrs.; 101 fr.).—Winter resort of first importance. For chest complaints, consumption (inflammatory action and blood-spitting), asthma, bronchitis, rheumatism, neuralgia, and nervous disorders. November 15th to May 31st.

PIERREFONDS (2½ hrs.; 12 fr.).—One cold sulphate of lime spring; one ferruginous and arsenical. Pulmonary catarrh.

PLOMBIÈRES (11 hrs.; 45 fr.).—The springs range from 30° to 175° F. For rheumatism, paralysis, herpes, nervous debility, hysteria.

POUGUES (5 hrs.; 29 fr. 70 c.).—Mixed bicarbonate ferruginous gaseous waters. Affections of the digestive organs.

PRESTE (LA) (23¾ hrs.; 145 fr.).—Very efficacious waters in diseases of the urinary organs, gravel, 90° to 105° F.

PÜLLNA.—No treatment at Püllna itself; the waters are exported, and considered excellent as preservatives and remedies against diseases of the digestive organs, constipation, congestions, liver and bladder complaints, nervous disorders, obesity, diseases of the eye, headache, and gastritis.

PYRMONT (18 hrs.; 84 fr. 30 c.).—Chalybeate springs of importance and much re-

nown; effervescent saline waters, brine baths, inhalations. For female complaints, especially anæmia, chlorosis, scrofula, stomachic and intestinal catarrhs, obesity, affections of spleen and liver. Season May 15th to October 1st.

RECOARO (34¾ hrs.; 139¾ fr.).—Alkaline, acidulated ferruginous waters, 45° F. For chronic and nervous debility, female diseases, obesity, anæmia, chlorosis, gravel and vesical calculus, congestion of the liver, biliary calculi, hemorrhoidal complaints, intestinal catarrhs. May to September.

ROME (49½ hrs.; 201 fr. 90 c.).—Winter station of first importance. For debility and scrofula in children, chronic catarrh of the bronchi, emphysema. The climate is sedative to the nerves and respiratory organs; but patients should first consult their doctor. October to May.

RORSCHACH.—Climatic station in summer; baths in the lake; Turkish baths; very pure and equable atmosphere.

ROYAT (9½ hrs.; 51¾ fr.).—Four springs: mixed alkaline, gaseous, ferruginous, and slightly arsenical and lithic waters, 45° to 95° F. For lymphatic affections, anæmia, chlorosis, catarrhal affections, arthritic gout, and skin diseases dependent on a gouty diathesis.

ST. GALMIER.—Alkaline table waters, used in France.

ST. MORITZ (34 hrs.; 130 fr. 60 c.).—Climatic mountain-air station. Two ferruginous springs, very cold and very effervescing. For phthisis.

ST. RAPHAEL (19½ hrs.; 130 fr. 20 c.).—Winter station and sea baths; summer, May 1st to November 1st; winter, November 1st to June 1st. For atonic debility, rachitis, scrofula, lymphatic affections, chest and lung complaints, diabetes, rheumatism, gout, emphysema, anæmia, and chlorosis.

SAN REMO.—Winter station of first importance; latent scrofula, chronic bronchial, stomachic, and intestinal catarrh, emphysema, pharyngitis, laryngitis, pleuritic exudations, incipient phthisis, rheumatism, Bright's disease, diabetes, and general debility. November to May.

SAXON (18 hrs.; 73 fr. 55 c.).—Bromo-iodurated saline waters, 60° F. For syphilis, scrofula, and gout.

SCHEVENINGEN (15½ hrs.; 67 fr. 70 c.).—Very well frequented summer resort; sea-bathing; beach of fine sands.

SCHINZNACH (17 hrs.; 72 fr.). Sulphurous waters, rich in sulphuretted hydrogen and carbonic acid, also in chloride of sodium and salts of lime, 95° F. For chronic skin diseases, eczema, acne, psoriasis, etc., scrofula, chronic catarrh, bronchitis, emphysema, asthma, rheumatism, gout, syphilis, mercurialism. May to October.

SCHLANGENBAD (19 hrs. 10 min.; 81¼ fr.).—Nine springs, 75° to 90° F. For menstrual difficulties in delicate women; general debility in children, women, and aged persons; gout, partial paralysis. May 1st to October 1st.

SCHWALBACH (20 hrs.; 83 fr. 5 c.).—Chalybeate waters. For all female complaints; anæmia, chlorosis, nervous affections, debility of muscles and mucous membranes, especially catarrhal affections of the genital organs. May to October.

SPA (8½ hrs.; 44¾ fr.).—Highly effervescent ferruginous and acidulous waters. For anæmia, chlorosis, female complaints, hysteria, gastralgia, sterility, difficult menstruation, liver complaints, urinary disorders, cachexia, mucous catarrh of the uterus, etc. May to October.

SPEZZIA (28 hrs.; 130 fr. 40 c.).—Winter air-cure and summer sea-bathing resort.

TEPLITZ-SCHONAU (32 hrs.; 145½ fr.).—Alkali-saline waters, 95° to 125° F. For rheumatism, gout, neuralgia, paralysis, incipient spinal complaints, scrofulous tumors and sores, fractures, anchylosis, etc. May to November.

TROUVILLE (6 hrs.; 28 fr. 65 c.).—Fashionable and much-frequented summer station: sea baths, sandy beach.

URIAGE (14⅔ hrs.; 79 fr.).—Saline sulphurous waters, 81° F. For scrofula, chronic affections of the skin, rheumatism, nervous affections, diseases of the eyelids, granular pharyngitis, etc. Milk and whey cure. May 15th to October 15th.

VALENCIA.—Spanish winter resort; sea-baths, sandy beach.

VALS (17½ hrs.; 87 fr.).—Cold alkaline springs, light, medium, and strong; principally used as table waters. For gravel, liver complaints, and disorders of the spleen.

VENICE (36 hrs.; 154 fr.).—Sea baths and winter station; sedative climate, somewhat like that of Pau.

VEVEY (16½ hrs.; 86½ fr.).—Air-cure station, much frequented on account of the mildness of its temperature.

VICHY (8½ hrs.; 45 fr.).—Bicarbonate of

soda alkaline springs, 35° to 105° F. For dyspepsia, hepatic disorders, uric acid diathesis, catarrh of the urinary organs, diabetes.

VOSLAU (27¾ hrs.; 156 fr. 95 c.).—A favorite climatic resort of the Viennese. May 15th to September 30th; grape cure, September to October.

WIESBADEN (15 hrs.; 86 fr. 45 c.).—The waters are excitant, resolvent, reconstituent, and laxative, 30° to 165° F. For scrofula, rheumatism, paralysis, and impaired digestion.

ZURICH (18 hrs.; 85 fr. 10 c.).—Earthy alkaline waters.

PRACTICAL HOUSE FURNISHING.

By LIDA ROSE McCABE.

In General.

The majority of American home-makers, unfortunately, are prone to set up their household gods on the spur of the moment, and in purchasing the nucleus of household furniture—the practical essentials—they are apt, through thoughtlessness as well as the persuasion of both well-meaning and unprincipled merchants, to expend their modest allowance for furniture in which effect takes precedence of correct style and durability.

Living in America has become, of late years, so complex a problem that it is difficult to formulate a practical or comprehensive guide for the young or inexperienced. The great thing in house-furnishing is to think ahead. Under whatever conditions modern home-makers take up their abode, whether in private dwelling, flat, or apartment, the possession of certain "movables" is almost imperative, and, if wisely purchased at the outset, they may become the substantial background of the mansion beautiful.

The rock upon which the majority of young people are wrecked in their efforts to establish a home is the desire, natural but dangerous, to make as good if not a better display as their friends or neighbors having a larger income.

"Americans are forming their tastes," reported Mr. Heller, the foreman of the delegation of workingmen sent out by the French government to the World's Fair. "In furniture and in all that concerns the art of ornamentation they are learning to appreciate fine lines. They are fast becoming excellent judges. Despite inexperience in economic ways, the average young home-makers are not without appreciation of fine lines. Instinctively they seek a superior furniture house only to learn to their dismay that almost everything that appeals to their artistic sense is quite beyond their means. Inexperienced in the art of management or the wisdom of accumulating slowly their Lares and Penates, they resolve, at all hazards, to fit out their house at once and completely. How could they admit to their friends that they didn't have 'enough to go round,' or that they must wait for their 'ship to come in!'"

The furniture of instalment stores, notwithstanding its low prices, is not as a rule the best in style or durability, though there is no reason why it should not be, if made and sold by a reliable house. Furniture manufactured by the best cabinet-makers out of genuine, well-seasoned wood, and preserving in design pure, simple outlines, improves with age and defies the caprice of fashion. Naturally it is higher in price. As an investment, however, it cannot be overestimated.

Sleep on straw or dine off the head of a flour-barrel rather than resort to some instalment houses. If misfortune overtakes the purchaser before he has paid up the full amount of his purchases, the law permits the instalment Shylock to claim, not only the difference of the bill due him, but the whole amount of goods purchased. Do not sign any contract which will permit this, and buy only of an instalment house that will deal honorably and justly with you. If you buy on the instalment plan you will have to pay enough above the cash price to allow for interest and cost of collection, and this is only fair.

"The best is always the cheapest," and the "beautiful is the suitable." Let us proceed to furnish, within the income of the average bread-winner, a representative American house of from six to eight rooms. The treatment of the walls and floors and the decorated side of the house will be found in Miss Humphrey's chapter. We shall confine ourselves solely to household essentials.

Popular writers on household topics have long given the hall or parlor precedence; modern education, however, tends to promote the cause of good living.

The Kitchen.

Consider first the motor of the household weal or woe—the kitchen. Never again, let us hope, will womankind waste, as did New Amsterdam and New England matrons, precious physical force in the incessant cleansing and polishing of inanimate things. The

kitchen, like all ancient institutions, is largely the victim of tradition. Likewise are old house-keepers. None other are so loath to avail themselves of the many excellent labor-saving devices now on the market. Here is a broad missionary field for the modern woman, and if she omits to demonstrate in her kitchen the economic value of labor-saving devices, she fails to justify one of her *raisons d'être.*

The first and most expensive thing to be bought for the kitchen is the stove or range. In many of the best built modern houses and apartments ranges are set into the chimneys, and this large expenditure is avoided. To home-makers outside of large cities, however, there is no escaping this heavy inroad on a limited sum. A "brick-set" range, including pipes and all the connections, with the tall cylindrical copper hot-water boiler that stands in the chimney-corner, costs from eighteen to seventy-five dollars, according to size and quality. The best ranges are made in Troy and Philadelphia. The latter are cheaper. Ranges in which the hot-water boiler is set above the range in place of the oven, and the oven itself placed below the fire-box, are not satisfactory. The difference between high-priced and medium-priced ranges is in ornamentation alone. Difference in price does not represent actual improvement in the working of the ranges. Next to the range proper comes the "portable," a lineal descendant of the cooking-stove of twenty years ago. It is provided with all modern heat-saving and fuel-saving appliances. It has two grates, in which either wood or coal may be burned. The "portable" costs from six to fifty dollars, the latter price including the cost of hot-water connection. The six-dollar "portable" has two griddle holes and a miniature oven. For light house-keeping it gives good service. A thirty-dollar stove will meet the requirements of a large family.

Two tables, a large and a small one, two chairs, an alarm-clock, a lamp, where gas is not supplied, a large pail, and two brooms complete the indispensable kitchen furniture, and represent an average outlay of from five to seven dollars. A small table, three feet long, which saves many a step if put on casters, and triples its service if covered with zinc, involves a cost of two dollars extra. A chair-step, which may be had for three dollars and less, makes it possible to dispense with a kitchen-chair proper, and is invaluable as a step-ladder for general use.

Dealers in kitchen utensils are daily called upon to help out young house-keepers in the selection of "must haves." With an eye to trade they are apt to include "extras" with which the economical and experienced housewife easily could dispense. Plenty of substantial kitchen and pantry appliances, however, are of the greatest importance. It is poor economy to stint the house in these matters.

Professional writers and housewives have published from time to time lists of kitchen and pantry appliances. From the "must haves" of Mrs. Christine Terhune Herrick—endorsed by Agnes Bailey Ormbee in her excellent work, "The House Comfortable"—the inexperienced housewife may choose with security, while those skilled in the art of combination may reduce the number of utensils enumerated. It is wise to sacrifice in number rather than in quality. Agate ware, despite its cost, is often the best investment. It is light, durable, easily cleaned, and more hygienic. When agate ware is beyond the means, porcelain-lined utensils, that rank in price between agate and tin, are preferable to the latter, especially in the case of the utensils most generally in use.

Kitchen Utensils.

One large dish-pan for kitchen.
One divided dish-pan for dining-room.*
One large dripping-pan.
One small dripping-pan.*
Three bread-pans.
One biscuit-pan.
One round, fluted cake-tin.
One dozen patty-pans for muffins and small cakes.
Two small, round cake-tins.
Four jelly-cake tins.
Cake-cutter.*
One dozen muffin-rings.*

* The articles marked with an asterisk may await the young house-keeper's increase of income. A stone crock is a good substitute for a cake-box. It may be employed also as a sugar or salt receptacle. A coffee-mill is not included in the list, probably owing to the fact of the increased use of ground coffee. But no coffee retains its aroma like the berry freshly burned and ground at home for immediate use.

One chopping-bowl.
One chopping-knife.
One one-quart tin saucepan.
One two-quart tin saucepan.
One two-quart saucepan, agate ware or porcelain-lined.
One frying-pan.
One soup-kettle, agate ware or porcelain-lined.
One four-quart tin pail.*
One two-quart tin pail.
One one-quart tin pail.
One graduated quart measure.
One half-pint tin cup.
One tin dipper.
One cake-turner.*
One cork-screw.
One pastry-jigger.*
One wash-basin.
One towel-roller.
One six-quart seamless milk pan.*
One four-quart seamless milk pan.
Two jelly-moulds.*
Two plain pudding-moulds.*
One two-quart pitcher.
One four-quart pitcher.
Four yellow mixing-bowls, assorted sizes.
Two small yellow bowls.
One split spoon.
Two wooden spoons.*
Two iron spoons.
Six kitchen knives.
Six kitchen forks.
Six teaspoons.
Three tablespoons.
One soup-strainer.
One colander.
One apple-corer.*
One bread-box.
One meat-broiler.
One vegetable-grater.*
One bread-knife.
One meat-knife.
One small knife for peeling potatoes, cutting the meat from bones, etc.
One larding-needle.
One hair-wire grooved strainer.
One wire dish-cloth.*
One large funnel.
One small funnel.
One cake-box.*
One can-opener.
One potato-beetle.
One fish-broiler.
One toaster.
One nutmeg-grater.
Dredging-boxes for salt, pepper, and flour.
Three pie-plates.
One lemon-squeezer.
One floor-mop.
One dish-mop.
One bread-board.
One small meat-board.
One rolling-pin.
Two sugar-buckets.*
One meat-bucket.*
One spice-box.
Scrubbing-brushes.
One garbage-pail.
One flour-barrel cover.
Knife and fork box.
One double boiler.
One tea-kettle.
One tea-pot.
One coffee-pot.
One Dover egg-beater.
Six kitchen plates.
Six kitchen cups and saucers.
Two large stone-ware platters.
One perforated skimmer.
One griddle.
Set of scales.
Two stone crocks.

The total cost of this formidable array, according to a carefully itemized account, is thirty-two dollars. While every article enumerated may be essential to the perfect convenience of the kitchen, and its possession therefore to be desired, the list of articles may be reduced, in case one's income does not warrant one in purchasing all the articles mentioned.

A steam-cooker that costs from five to seven dollars will enable one to dispense with many of the articles enumerated in the "must haves." It lasts a lifetime, and is so economical and helpful that to know its merits means to possess it at almost any sacrifice. The most acceptable cooker has a small compartment at the bottom for the water which makes the steam. Above it are several other compartments, separated from each other by perforated tin dishes. The whole looks like an elongated tin pail, standing three feet high, and large enough to hold an entire

* See Note, page 337.

* See Note, page 337.

dinner. The tight cover prevents the escape of any odor, and the flavor of many kinds of meat, fish, and vegetables is improved by this mode of cooking. Corned-beef cooked in this way is delicious. Onions may be cooked in one of the compartments without affecting the other articles of food. A family of six depend solely for their Sunday dinner on the steam-cooker. One compartment receives the roast, another potatoes, a third vegetables, and a fourth the pudding. The steam-cooker is connected with the range, or with the oil or gas stove, just before the family set out for church. When they return the dinner is ready to be served, so thoroughly has the steamer done its work. The steamer readily adapts itself to any heating apparatus. It is employed with advantage in canning fruit.

As a substitute for a range in light housekeeping, and as a valuable labor-saving adjunct to every kitchen as well as a conserver of fuel, especially in warm weather, a gas or kerosene stove is to be desired. A gas-stove is about as cheap as an oil-stove. It is odorless, cleaner, safer, and more easily managed. Then it requires no especial utensils. Those of any range are adapted to the gas-stove, which may be placed wherever connection can be made with any ordinary gas-burner. Gas-stoves are made with one, two, three, and four burners, and the larger ones have ovens. The average two-burner costs four dollars, and is capable of giving satisfactory service to a family of five at an increase of one dollar a month in the gas bill.

There is an infinite variety of oil-stoves, all economical, cleanly, and manageable with care. With a one-hole oil-stove a college professor's wife not only cooked for a family of three, but entertained seventy guests in one season. She lived in three rooms in the second story of an old building that prided itself in not having a single modern convenience. A curtain drawn across a spacious room concealed a store-box upon which the oil-stove stood. No one would have suspected that the room did double service of kitchen and dining-room. The professor's wife was an independent little woman, and when she awakened one day to the fact that she was socially indebted to seventy women, she set about to pay the debt by entertaining four guests at a time. Before the season closed she had entertained the entire number, dispensing an ingenious hospitality treasured by every one favored with an invitation.

Here is the *menu* for one lunch: Sweetbreads, mashed potatoes, French peas, jelly, pickles, bread and butter. This course was followed by cocoa and cake, strawberries and cream, and chocolate. There was a tiny oven made to sit over the wick of the lamps, and while the professor's wife was doing her morning work, she cooked her sweetbreads, then the potatoes, peas, etc., placing each when cooked in separate pans made for the purpose. The pans fitted closely one upon the other, and the whole could be adjusted snugly to the tiny oven. Half an hour before the lunch was served, this contrivance was placed over the lighted wick. Everything was thus served piping hot and was most palatable. In the meantime the chocolate pot was put on the hole, and the contents were ready in time to serve with the dessert. The hostess baked her cake the day before, and the bread was from a bakery. Beyond the curtained space the dining-room was wonderfully bright and pleasant, and the most fastidious guest pronounced the *menu* delicious. Five dollars will purchase a tin two-burner gas-stove with a sufficient supply of utensils. Unquestionably, the "Aladdin" is the queen of labor-saving devices. It is used in the New England kitchens of Boston and New York and in Hull House in Chicago.

The Laundry.

If the laundry-work is done at home, additional cost is entailed in fitting out a kitchen, unless there happens to be a laundry proper. Most modern houses and flats have stationary tubs, as have the pantries bins for flour, sugar, meal, etc. Clothes-boilers range in sizes from 7 to 9. No. 8 is most popular. Boilers made entirely of copper are expensive and difficult to keep clean, and hence find little favor. A No. 8 of good tin, with copper bottom, and cover, costs one dollar and eighty cents. Two tubs, one wash-board, a skirt-board, ironing-cloth, flat-irons, clothes-pins, basket, line, and wringer, easily consume from twelve to fifteen dollars.

The Refrigerator.

A refrigerator or ice-chest is a necessity. To purchase a thoroughly satisfactory clothes-

wringer or refrigerator requires experience. Price is by no means an infallible guide. These indispensables are apt to be "crosses" in kitchen harmony. Like the folding-bed and the duplex furniture, refrigerators are now made so attractive to the eye that they easily may give two-fold service. Where economy is imperative, it is well to buy a refrigerator capable of gracing the dining-room in the rôle of sideboard or side-table. Ice-chests that may be had for three dollars open at the top. They are zinc-lined and have wire shelves. Prices vary according to size. Opening at the top alone they are inconvenient to handle, while as economical ice-consumers they are a failure. The cheapest refrigerator has two openings—one, at the top, into the ice-compartment; the other, in the front, into the front chamber. They are connected by two air-passages. The waste-pipe has a siphon at its end to prevent the outer air from entering and melting the ice. Six and eight dollars will buy a small one of this kind.

To keep a refrigerator sweet, the waste-pipe must be faithfully cleaned. It is well to have on hand a long, slender rod with a sponge or rag tied to the end to insert the length of the pipe every day or so. The pan or bowl to catch the drippings from the siphon should be emptied daily, unless the pan under the refrigerator be stationary and provided with a pipe for carrying off the drippings. The latter arrangement is decidedly preferable. The most satisfactory refrigerators, worthy of space in the dining-room, are zinc-lined and packed with charcoal. They are particularly designed for houses where space is a desideratum. A movable elbow in the centre of its double-siphoned waste-pipe conduces to the latter's cleanliness. Refrigerators of this make have galvanized-iron shelves, and the two compartments are reached by doors in front, one above the other. The air circulation is almost perfect. The medium size costs ten dollars and a half. With increased capacity and ornamentation the price reaches to thirteen, seventeen, and twenty dollars.

It is possible to spend as much as four hundred dollars in the equipment of a kitchen. Where a range is provided and the cook is a good manager, good enough furniture may be had from forty to seventy-five dollars.

THE DINING-ROOM.

Next to a well-appointed kitchen, a pleasant dining-room is one of the most important factors in the happiness of the household. Color certainly influences us to the extent of making us sad or gay. The appointments of the dining-room, above those of all other apartments, should aim to banish care. How to attain this end in wall, floor, and purely decorative effects, is discussed at length in Miss Humphreys's chapter. These points having been determined, and the color-tone kept in mind, an extension-table, six or eight chairs, a sideboard or side-table are the essentials for comfort to which one must give one's attention. If one's income, however, does not justify the immediate purchase of all these pieces, it is better to limit the chairs to four, trusting to the other rooms to help out in case of need, and put the difference into the table or sideboard. It is easier to add to the number of chairs from time to time than to buy a new table or sideboard, which generally lasts a lifetime if wisely purchased at the outset.

Despite the prevailing fashion in furniture, these articles should be selected to harmonize or contrast in color, if not in texture, with the finish of the wood-work of the room. Mahogany, oak, cherry, and pine stained to imitate these woods, are the accepted dining-room finish. In color, form, and texture there is almost as much caprice nowadays in the manufacture of furniture as in the fashioning of a bonnet or gown. In the semi-annual expositions of American furniture manufacturers, a purely commercial enterprise, no manufacturers would be guilty of exhibiting in August a chair or table identical with that shown in the January display. This quest of novelty is the life of trade, but it is foolish for home-makers of restricted income to endeavor to keep thoroughly "up to date" in these matters. Genuine wood in simple design, as has been stated, and well put together, defies fashion's caprice, and brings its own reward in comfort and satisfaction.

Oak is the mode at present, and it makes a very rich, attractive-looking room. Cherry and ash are equally handsome; cherry imparts a warmth always desirable, and lends itself readily to contrasting draperies. Ash is out of fashion, consequently cheaper. It is better to have genuine ash than poor imita-

tion of oak or cherry. An extension-table of good style in antique oak costs from forty to sixty-five dollars; chairs from six to nine dollars; sideboard forty to fifty dollars, while a side-table may be had from twenty-five to forty dollars. There are two varieties of extension-tables. The cheaper are called "stretcher tables." They are factory-made, and stand on four strong legs. Cross-pieces, at a convenient distance from the floor, enhance their strength and ornamental appearance. It is poor policy to buy a table less than four feet wide, although those of three feet are often tempting, as they are a third less in cost. The best tables are supported by a heavy central post, often braced by four supports connected with the central one. They vary in price from twenty-five to fifty dollars. They are four feet wide and extend twelve feet. The most elegant tables of this pattern are all hand-carved and have an extension of sixteen feet. Such tables in oak cost one hundred and twenty-five dollars, while in mahogany they bring one hundred and forty dollars. The best dining-room chairs are upholstered in leather, and cost from five to nine dollars. For one dollar and a half each, square-seated oak with caned seats and backs may be had, suitable for dining-room or chamber. Frequently merchants advise young couples to buy these chairs and put the money of costlier ones in table or sideboard until such time as they may feel justified in buying the nine-dollar chairs generally sold with the fifty-dollar sideboard or table. A medium chair is the ordinary oak-framed with leather seat, costing four dollars apiece; the box-seated is a little higher, while the arm-chair is from two to four dollars more. Leather cushions are made separately for two dollars. Side-tables are indispensable in large dining-rooms, while in a modest room they are really in better taste than a pretentious sideboard. Side-tables of three shelves, three feet long, range in price from eleven to sixteen dollars. There is an infinite variety of sideboards, half-sideboards, and side-tables from which to select. The prices vary according to the carvings, plate-glass, mirrors, and intricacy of design. A decorative, and, if the room is without a cupboard, an indispensable adjunct to the dining-room, is a receptacle for china, silver, glass, and table-linens. While home-made furniture is not to be encouraged in these days, when the markets are flooded with the well-made, inexpensive products of our wonderful machinery, the ingenious house-keeper who finds herself in possession of an old book-case or secretary may often, at little cost, conjure up a china-closet that will hold its own beside the modern china-cabinets resplendent in bevelled glass. The cheapest to be had in the shops cost twenty dollars, and their capacity is soon tested. If capacity rather than display is desired, it has been suggested that it is better to have a good cabinet-maker build a cupboard. A cupboard built in a corner is economical as well as decorative, and, if well planned, can be made to do double service; a drawer for small silver, a glass cupboard for china, and a wide folding-shelf for desserts. This will cost twenty-five dollars. Granted that it will last a lifetime, is not fifty dollars expended in a good sideboard, with a glass case on top for china, spacious drawers for silver and table-linen, and deep receptacles below for china, the better investment?

Now we have installed the essential "movables" at a cost varying from one hundred to two hundred dollars, representing good quality in good style. The inexperienced housewife may think her work complete, but the experienced knows that no small drain upon the purse lies in the table appointments.

First come table-cloths and napkins. Here again one should buy for the future, if one is wise, and the indulgence lies within one's means. No linen in the world surpasses that of Ireland. It is, and, in all probability, will remain among the luxuries of life, but once possessed it constitutes a treasure for all time, since with care in laundrying, there is positively no end to the wear of Irish linen. A splendid Irish damask cloth, two and a half yards long, costs five dollars and a half; a good quality for all ordinary purposes may be had as low as three dollars and a half, while table-cloths and napkins of rarest fineness sell for as high as seventy-five and ninety dollars.

Irish linen damasks are hand-woven, and no chemicals are used in bleaching the flax thread either before or after weaving. They are the only linens in the world literally "grass bleached." French and German damask follow in quality and price. The latter is the cheapest, and therefore finds much popularity.

The finish of the French damask is more attractive than the Irish linen at first, but this exquisite gloss disappears after the first laundrying, never to return, while the Irish damask grows in satin lustre by repeated washings.

Here are the price lists in Irish damask table-cloths and napkins of staple size, quoted from one of the largest importing houses in the country:

TABLE-CLOTHS.

Two yards by two yards..... $2 75
Two and a half yards by two yards.... 3 50
Two and a half yards by two and a half yards 4 00
Two and a half yards by three yards.. 4 25
Two and a half yards by three and a... half yards..... 5 50

—etc., up to sixteen dollars, according to the size and fineness of the spun thread. These qualities come in ten different patterns: morning-glory, grape, orchid, rose, etc.

NAPKINS (BREAKFAST).

Size.	Price per doz.
¾ (ordinary size).....	$4 00
⅞.....	6 00

NAPKINS (DINNER).

Size.	Price per doz.
¾	$2 00 to $23 00
¾ (staple).....	6 50

Good doylies may be had from two dollars and a quarter up to six dollars. Some people prefer the plain Irish linen without a suggestion of damask, while others select tiny squares with dull finish, and napkins en suite having deep hemstitched borders.

All linen damasks may be bought by the yard; but there is little economy in buying them by the yard, unless one is content with the Scotch damask that comes in a medium grade of linen in pattern cloths. The Scotch linen is largely bleached by the use of chemicals, consequently it "bracks," and does not give the wear obtained from linen from the Irish looms. Good quality in bleached Scotch linen can be bought as low as eighty cents a yard, the unbleached for a trifle less, and when carefully laundried and placed on the table over the thick felting, which should always be laid under the table-cloth, it makes a good appearance. Judicious house-keepers often buy unbleached Scotch linen and bleach it on the grass or snow before using. In the better grades it not only lasts longer, but costs less than the same quality of bleached damask. In buying damasks by the yard, it is always well to examine the width. A lower price often implies decrease in width. Two yards and a half is the best width for general use, as it simply covers a table four feet in width. Three yards is a better length for the average table.

Colored cotton damasks are to be avoided, except as economical coverings for the table between meals.

Six table-cloths and three dozen napkins constitute a good foundation for the dining-room linen-chest, and with care will meet the requirements of a small family. In case there are children, and even in households of adults, where the laundry is an item of consideration, the ruse of a clever housewife is worth mentioning. Instead of a large table-cloth for breakfast and luncheon, napkins a half-yard square were laid diamond-wise under each plate. The napkins were made of good quality of butcher's linen. Each child had a dozen, hemmed and marked with his or her initial. The napkins could be renewed at pleasure, and the laundress counted a dozen no more than one large table-cloth.

Residents of large cities have an advantage in furnishing a house denied to those cut off from great business marts. The clearing sales in table-linen and bed-linen are for the experienced shopper full of possibilities of making bargains, but, unfortunately for the masses, these sales generally come at a season when "cash" is scarce, so that it is the rich rather than the middle class that profit by a reduction in prices.

In china, as in furniture, a complete "set" throughout for dinner, breakfast, and tea has given way to an infinite variety, thus allowing both taste and purse greater latitude. Wonderful as is the development of American manufacturers of china in the past decade, we have yet to make earthen-ware equal in durability to English faïence.

Probably there is no better foundation for the building up of a china-closet in the house of use, than a full dinner-set of Copeland or Doulton ware. A heavily covered design of blue and white costs forty-six dollars. There are one hundred and fifty pieces in a set. This ware is not easily chipped, and in dura-

bility it surpasses any domestic earthen-ware or china-ware. Its exquisite glaze and perfect coloring is restful as well as decorative, and its beauty grows with familiarity. Broken pieces are readily replaced at small cost. If one dozen plates are broken in a year, two dollars and sixty-five cents will duplicate them. Doulton ware, Minton, Royal Worcester, and several other varieties of English faïence of various grades of quality and design are now in our markets in great quantities at prices ranging from fifteen to thirty-five dollars a set. The day has passed when prices in earthen-ware and china-ware were staple.

According to Collamore, Limited, New York, the full dinner-set comprises:

One soup tureen.
One covered gravy-tureen.
One sauce-boat.
Two pickle-dishes.
One salad-dish.
Four covered dishes— two round (casseroles) and two oblong.
Two uncovered dishes.
One meat-dish, No. 1.
One meat-dish, No. 2.
One meat-dish, No. 3.
One meat-dish, No. 4.
One meat-dish, No. 5.
Eighteen dinner-plates.
Twelve breakfast or dessert plates.
Twelve tea-plates.
Twelve soup-plates.
Twelve preserve-plates.
Twelve small butter-plates.
Twelve tea cups and saucers.
Twelve dessert cups and saucers.
Two comports.
Two cake-plates.

An income of less than three thousand dollars a year scarcely justifies the daily use of French china. It calls for everything else in keeping. A dinner-set of French china in good design, generally a delicate floral decoration, now sells as low as fifty and seventy-five dollars. Plain gold bands have been superseded by broken designs of dull-gold finish. French china of this style costs from ninety to one hundred and fifty dollars and one hundred and seventy-five dollars. For a three-thousand or five-thousand-dollar income such a set is an excellent nucleus for dining-room appointments.

English china that lacks the beauty of design and delicacy of glaze of the French is much more durable. A dinner-set of this china costs two hundred and fifty dollars. Plain white Haviland china, despite fashion's caprice, is always in good taste, and is easily replaced. If the effect of the ensemble is too cold, it may be relieved by bits of colored glass or *entrée* dishes of other ware. With the forty-dollar Copeland earthen-ware, one may vary the service by the addition of small sets, such as roast, fish, salad, berry, lunch and tea, equally adaptable for breakfast. These may be picked up at leisure, always keeping in mind the color-tone of the earthen-ware upon which they are to make their presence felt. The conventional roast-set consists of twelve dinner-plates, twelve butter-plates, six platters, two casseroles (round covered vegetable-dishes), two oblong covered and two uncovered vegetable dishes, and the gravy-boat or sauce-boat. This number easily may be reduced, and some of the pieces be used for the fish or at other meals besides dinner. The tea-pot, sugar-bowl, cream-pitcher, slop-bowl, and butter-dish, so long considered indispensable, are no longer supplied except for country trade. Glass, silver, plate, or Japanese ware, making pretty sets in themselves, have taken their place, and may be as costly in price, unique in design, and rich in coloring as one desires.

Trenton porcelain, excellent in the decorative uses to which it lends itself in infinite variety, does not give satisfaction as table-ware. For this reason many leading houses will not handle or recommend it. In price Trenton china, which comes in all grades, is about the same as the renowned Haviland china. Genuine Japanese china is always pretty and decorative, and its fluctuating price brings it within the reach of the humblest. There is no reason why one's china-closet should not reflect one's individuality as well as do the shelves of one's library. It is a branch of education in which we are making rapid strides.

To supply a sideboard-drawer with solid silver forks, knives, and spoons is a costly operation, but, once performed, it will last a lifetime and serve as an heirloom to succeeding generations. There are infinite varieties of spoons, and the decorations do not materially affect the price. The simple patterns are in better taste and require less exertion to

keep clean. Increase in weight does not materially add to the durability. The average durable weight of tea-spoons is six and a half ounces, Troy weight, to the dozen. Eleven dollars a dozen will buy a heavier, finer spoon. Ten ounces is the average weight of dessert-spoons per dozen, while eighteen ounces per dozen is that of table-spoons. The best quality in the former costs three dollars, and of the latter five dollars. In forks, twenty ounces to the dozen is the standard weight. The retail price for the dessert size is thirty-three dollars a dozen, and about thirty-eight dollars for the dinner size.

Fifty dollars a dozen is the price of dinner-knives, while dessert-knives sell for from eight to twelve dollars less. But no knife gives the satisfaction of the best American steel with ivory or celluloid handles. We now lead the markets of the world in fine cutlery, and it is more than two years since our foremost importers have ceased to buy of English manufacturers. There is a delicacy of finish to our ware that stands at present unrivalled. In handles, celluloid is preferable to ivory; it does not crack or discolor and is not affected by hot water. So beautiful is the finish that only a connoisseur can tell it from the real ivory. Knives and forks of medium quality of steel and best celluloid handles sell at eight dollars and a half a dozen, while the same quality of steel in ivory costs twenty-eight dollars a dozen. No millionnaire could buy a better carving-set than may be had in this ware for five dollars and a half, and they are in all respects preferable to solid silver.

The prices of single and small pieces of solid silver, such as soup-ladles and oyster-ladles, coffee, berry, and jelly spoons, fish, cake, and pie knives are constantly fluctuating. Where solid silver is out of the question, thousands of comfortable and tasteful homes find eight and ten years of satisfaction in good plated-ware. In buying plated-ware, as well as in making all other purchases, it is well to know certain facts. Forks, spoons of all sizes, ladles, and butter-knives are plated on "albata," a mixture of nickel, zinc, and copper. There are four qualities, known as "Extra," "Double," "Triple," and "Quadruple" plate. The lowest in price is the Extra. Two ounces of silver are used in plating a gross of spoons; three ounces in plating a gross of dessert spoons and forks, while a gross of table-spoons and dinner-forks represent, respectively, four ounces of silver-plate. Plated goods are richer in plain than in highly ornate designs. The prices of Extra range from five dollars a dozen for tea-spoons, one dollar per pair for dessert-spoons, one dollar and a quarter per pair for table-spoons, seventy-five cents each for sugar-spoons and butter-knives, while forks (dessert) are five dollars a dozen, and coffee-spoons four dollars a dozen. The higher grades cost a little more in proportion to the amount of silver in the compound. Plated knives have not as sharp edges as steel ones. They cost about the same as the best cutlery and are not nearly so desirable. Plated tea-services of good design may be had for twenty-five dollars.

In touching upon glass, the pride of every dainty house-keeper—cut glass—it is interesting to note the fact that Americans lead the world at present in the manufacture of this luxurious article. At the Paris Exposition of 1889 we were awarded the prize over all competitors. It is more than ten years since an English firm shipped two crates of American ware as models to their factories, and notwithstanding their increased facilities, cheap labor, etc., they have been unable to make anything that could compete with our products. A cut-glass salad-bowl that cost twenty-five dollars to import two years ago, may be had now for fifteen dollars. The beauty and costliness of cut glass lies in its purity of color and depth of cutting. In all probability it will be always a luxury—a luxury to indulge in on birthdays or wedding anniversaries.

French cut glass is very fine and costly, but its importation decreases as American glass improves.

There are about one hundred and fifty styles of cutting glass, all founded on the rose and diamond patterns, a combination of straight lines arranged to suit the fanciful taste of the cutter. Berry-dishes, water-bottles, and celery-dishes are beautiful in cut glass, but the goblets, unless reserved for costly dinner service or state occasions, are out of keeping in the house of use.

Twenty-five dollars will buy a complete glass service of exquisite Bohemian ware. Such a set consists of one dozen each of goblets, champagne, claret, and sherry glasses, a pair of claret decanters, a pair of sherry

Representative China.

decanters, two carafes, and a dozen finger-bowls. Many of these glasses are superfluous for a simple family, and as water-glasses of exquisite French glass may be had for two dollars and ninety cents a dozen, it is well for the young house-keeper to build up her glass, as she should her china cabinet, piece by piece, even if her income justifies the purchase of quantities at a time.

No mean substitute for cut glass is crystal, a pressed glass, made after the best models of cut by being poured into moulds. Such ware is to be had at all prices, and is often very beautiful.

Odd dishes of colored glass lend warmth and variety to a table, but the fine colors cost as much, often more, than cut glass of simplest design.

Table-linen, china, glass, silver and cutlery are costly items that are liable to escape the consideration of young house-keepers when they set out to furnish the dining-room. To supply these articles with judicious economy requires hard *thinking* ahead if one does not wish to sit down and repent at leisure.

Bedrooms.

As one third of our life is spent in bed, it behooves all home-makers to expend their best energies in the selection and equipment of the first essential of a sleeping-chamber—the bed. Three pieces are now the accepted bedroom suite. Even that number is by no means obligatory. Indeed the tendency to vary is almost as popular in the chamber as in the parlor. Where money is limited it is well to invest the bulk in bedstead and bureau, resorting to temporary substitutes for chairs, tables, etc., until such time as they may be purchased in keeping with the furniture already purchased. The design may be as plain as a pipe-stem, but the wood and workmanship should be the best in the market. Mahogany remains queen of woods, and the price is in keeping with its regality. Oak, cherry, curled birch, and maple are favorite woods. Toilet-sets in a variety of beautiful designs can be bought as low as six dollars. Commodes and chiffoniers come in infinite varieties and unique designs. A pretty chiffonier with toilet-table, at which the toilet may be made while seated, is preferable to the bureau. It is a mystery why this comfortable manner of dressing fell into desuetude. With all boasted progress, our grandmothers certainly possessed the fine art of dressing with greater physical comfort. A dainty toilet-table with receptacles for toilet articles within ready reach, and a chair from which to view the mirror's reflection while "shreds and patches are put together" in desperate effort to improve upon nature's handiwork, are not only æsthetic but common-sense delights. Toilet-tables range in price from twenty-five to fifty dollars. The Empire style finds much favor, and the decorative possibilities are inexhaustible. A bedroom should suggest repose and space. A bed, bureau, writing-table, one rocker, and one straight-back chair are sufficient. When a toilet-table is used instead of a bureau, a chiffonier is almost an essential for comfort, since the drawers of a bureau are wanting in the toilet-table.

In crowded city apartments a folding-bed is often deemed indispensable. At best they are clumsy affairs, and while it is asserted that, if properly aired, they are as healthful as the open bed, they are wanting in the latter's convenience. To open, close up, and prepare a folding-bed is an annoying expenditure of time, especially if one comes home fatigued during the day, and yearns to rest a moment his weary body. The thought of taking down the formidable concoction of wood and bevelled glass masquerading as book-case, cabinet, or sideboard, dulls too often the desire of needed rest. Of all rooms the bedchamber should not only invite but afford repose whenever desired. The folding-bed and furniture of this school are distinctively an American invention. It is finding favor in Germany and England, to which countries large consignments are shipped yearly from Grand Rapids, Mich. A much more convenient and decorative substitute for the open, or folding-bed, is the divan, or couch. A charming Chicago flat has a couch in every room, covered with rugs and gay silk pillows in the daytime, to be transformed at night into the most comfortable of beds. They stand eighteen inches from the floor, have good spring mattresses, and are made up every morning with the exception of the pillows, which are kept in a receptacle beneath the couch—a drawer under the springs. Remove the rug, take out the pillows, and the couch is ready to invite "nature's sweet restorer—balmy sleep."

While it is usual for furniture manufacturers and provincial house-keepers to deride the iron or brass bedsteads, they are making rapid progress in popular favor. Hygienically, æsthetically, and economically, they have much to recommend them. Five years ago they were not to be had in this country, except through English importers. Just as good an article of domestic manufacture, at English prices, is now on the market. White enamel and brass trimming have robbed the iron bedsteads of the reformatory aspect which formerly prejudiced the conservative housewife. They are things of beauty, and so easily cleansed that they are a perpetual joy. A four feet six inch by six feet six inch white enamelled bedstead with heavy brass knobs and rails across head and foot, costs twelve dollars and fifty cents. It may well grace the most dainty guest-chamber, while a beautiful double brass bedstead costs twenty-eight dollars. Single iron bedsteads range from six dollars and fifty cents to seven dollars and fifty cents, while the three-quarter reaches sixteen to eighteen dollars, according to the amount of brass decoration. Essentially, the lower priced is as well made and as durable as the higher priced. An iron adjustable frame for a canopy is extra. Prices vary from six to seven dollars, while in brass they come from eighteen to twenty-seven and a half dollars, according to size. These prices quoted are for bedsteads of American make. There is little variation from those of bedsteads of English manufacture. No servant's room should be without an iron bed. Slats are furnished, when desired, without extra cost. Where springs are used, of course slats are not needed. A woven wire spring is the best investment. Four dollars and a half is an average price for a spring suitable for a four feet six inch bed. The best mattresses are made of pure curled horse-hair. Such a mattress for a four feet six inch bed costs eighteen dollars. Mixed hair mattresses and short hair mattresses come lower, but have not the wearing quality of the higher priced. It is always good economy to buy the best of an inferior article rather than a poor imitation of a genuine. A mattress that gives general satisfaction, and often does good service without renewal for a period of twelve years, is made of cotton felt. It is prepared by a patent process that keeps it soft and prevents matting. An eleven dollar and seventy-five cent mattress of this grade is equal to an eighteen-dollar mattress of the best hair. A twelve dollar and a half iron and brass bedstead with four dollar and a half springs, and an eleven dollar and seventy-five cent mattress, gives a total of twenty-eight dollars and seventy-five cents, and one has a couch that will satisfy every reasonable demand. Pillows are generally made of geese feathers. The price varies according to weight and quality. Pure live-geese feathers are the best. Bolster and pillow sell for nine dollars. Good qualities come at four and five dollars. A hair bolster is generally used in preference to feathers. The full size costs four dollars. It is not good form at present to have pillows visible during the daytime. The brass trimmings on the iron bedstead are burnished and positively untarnishable, and the japanned finish yields readily to a damp cloth. Five cents' worth of shellac, dissolved in a dime's worth of alcohol, will clean a solid brass bed, which, if sent to a factory, would cost two dollars and a half.

What is more refreshing than a clean, sweet, wholesome bed? Nothing contributes more to that desirable possession than plenty of sheets, pillow-cases, and blankets. The inroads such essentials are capable of making upon the purse are often appalling to young house-keepers. Only when forced to make such purchases is the wisdom of our ancestors in giving them so important a place in the marriage dowry fully appreciated. In bed-linen as in table-linen the Irish leads in cost and durability. But as sheets the products of the Irish loom are open to a charge which it is impossible to refute. Linen is cold to the touch and not as hygienic as cotton and wool when brought into juxtaposition with the body. Queen Victoria never rolls into her royal couch, which is provided with the finest Irish linen sheets, without first having the chill taken off by means of a heated blanket spread between the linen sheets. Sheets of the single size cost one dollar and sixty cents a pair; of the three-quarter size one dollar and seventy-five cents, while pillow-cases of the popular size to match cost fifty cents apiece. Three pair of sheets and three pair of pillow-cases are usually allowed for one bed.

Weight and width determine the price of wool blankets. Good, all wool blankets of

eleven quarters, the average width, and weighing four pounds, are to be had for five dollars, while finer ones cost eight dollars. Increased weight brings the price up as high as fifteen dollars. White and gray are popular colors. Red is more expensive owing to the dye. The most satisfactory blanket is half wool and cotton. They are medium-sized and vary in price from two dollars and a half to three dollars. Slumber robes made of a mixture of silk and wool and cotton, or of all silk, like the Italian blankets, may be bought for one dollar and fifty cents, and are an invaluable accessory to a bedroom.

As for comfortables: The market supplies them in such quantities and at such low prices that their fabrication at home has almost ceased to be an economy. Made of cotton wadding they range in price from one dollar and a half to eight dollars; cheaper comforts are usually made of waste cotton. They are "lumpy," and never tempt the purse of the wise woman. The most luxurious comfortables are made of eider-down; the price, ranging from six to ten or fifteen dollars, depends upon the size, quality of down, and covering. Their lightness and durability compensates for the cost.

No bed-covering can supplant the refreshing simplicity of a handsome white marseilles spread. It comes now in a variety of fast colors, but white is always preferable. As these spreads require no ironing, the laundry question solves itself. They may be had as low as two dollars, while the finest weaves come as high as fifteen dollars. Irish hand-crochet spreads, made of both bleached and unbleached threads in highly ornamented designs are also very handsome and desirable.

Now that pillows are not the mode, shams are not as important as they once were, and the prices have fallen in proportion.

The towel for use is the "huckaback." They are all of Irish weave. The more expensive are grass-bleached. A good towel of this brand may be bought as low as three dollars a dozen. They come with borders of fancy weaving, which largely determines the price. "Old bleach," partly damask and "huck," with hemstitched borders and floral designs of orchid, morning-glory, etc., run up as high as fifteen and eighteen dollars a dozen. The linen in towels of this grade requires from ten to eleven weeks for bleaching. French and Italian damask are next to the Irish. They are extremely fine, and come with fancy borders, mostly of lace-work design, and cost twenty-seven dollars a dozen. Towelling that comes by the yard is called crash. Cotton crash is not worth buying. White linen costs from seven to twenty-five cents a yard. Towels come in such varieties and are so reasonable in price, that it is poor economy to buy crash for that purpose, unless for kitchen use. Turkish towels made partly of linen and partly of cotton are the thing for the bath-room.

The Parlor or Living-Room.

In the majority of American houses the parlor has ceased to be the formidable apartment of the past. Where space admits of the parlor fulfilling its proper function, the furnishing differs materially from that required if it is destined to serve as library, family sitting-room, and reception-room combined, keeping pace with the evolution in taste. The manufacturers have reduced the original parlor suite of seven pieces to five, and at this writing it does not exceed three. A dainty parlor suite in the Louis XV. style consists of a sofa, an arm-chair, and an ordinary chair. A tête-à-tête and an occasional gilt chair may be added. A table, cabinet, and tabouret, often of Damascus design, an easel, piano, and lamp are included in the furnishing of the characteristic American parlor. The styles of furnishing are as varied as the tastes of the purchaser, and one must be guided chiefly by individual taste and the limitations of one's purse. It is needless to add that the day of seven-piece suites of black hair-cloth and variously colored velvets and plush has passed. Odd pieces that harmonize with one another is the mode. In the absence of a library a book-case may take the place of a cabinet in a parlor, while a table for periodicals and dainty books easily handled is always in good taste. There is nothing more cheerless than a parlor in which no sign of habitation greets the visitor.

The Library.

A well-appointed library is the luxury of the intellectual rich. Happily, a comfortable, inviting library is within the reach of modest incomes. The chief purchase is the book-case, table, and capacious reading-chair.

These three essentials, in design and material should be purchased as was the wedding gown of the Vicar of Wakefield's wife—for wear. A student's or Rochester lamp is almost a necessity for people who read much at night. Serenity and repose must be the key-note to the ideal library. How much furniture can contribute to this, only they know who have worked in comfortless, badly equipped libraries.

Book-cases not more than five feet in height are preferable to imposing affairs that necessitate a step-ladder. Moreover, books are kept in a better state of preservation when placed near the floor, owing to the lower temperature. Heat tends to dry and crack calf-skin bindings. Shelving fitted into the walls is very satisfactory, especially in case one owns the house and is continually increasing his stock. Such shelves should be constructed of wood in keeping with the finishing of the room. The cost depends on the size and quality, but, at all events, it will be less than a regular cabinet-maker's case. From ten to twelve dollars will purchase handsome small low book-cases. Cases with glass doors are more costly, but they protect the books better than curtains. Still, they fail to impart the familiarity, the "touch and go," if you please, inseparable from a graceful curtain. Leather is the suitable covering of the library chairs. While a desk is desirable, a large table with leather or billiard-cloth top, costing from sixteen to forty dollars will answer the purpose and is really more conducive to the comfort of the library than a desk. When a choice is necessary, it is well to give the table preference. A desk calls for a revolving-chair. In bent wood such a chair costs from four to six dollars, while a leather upholstered chair represents an outlay of from seven to twenty dollars. Twenty dollars is the price of an easy leather chair, and twenty-eight and thirty dollars will bring the additional comfort of a leather lounge.

The Hall.

Modern architecture in constituting the hall a veritable reception-room makes hall furnishing often as formidable an undertaking as that of a parlor. The majority of halls, however, are merely passage-ways. To give gracious touches to such monotonous expanses of wall and floor tests the skill of the housewife, but they are not without possibilities. A hall-rack is indispensable. Its size depends upon the space allotted to it. A medium sized hall-rack in all varieties of wood may be obtained for twenty-five dollars. A simpler contrivance is a set of pegs encircling a mirror to be hung over a table. The former can be bought for five or ten dollars and a table in proportion. An umbrella-stand and a corner chair add to the comfort of the hall. Individual taste, in a decorative way, has a fertile field in a hallway, and much originality is often shown in most unsuspected quarters, but as these are matters not included in the practical essentials, they are left to be treated in their place.

The Nursery.

The nursery in American homes, as a rule, has not yet the distinctive place it holds in the English home. Modern education, however, as well as modern architecture, is rapidly recognizing its value. For the most part, the nursery partakes largely of the mother's bedroom or the sitting-room. Its structure and equipment, distinctively and hygienically considered, are treated elsewhere at length.

MISCELLANEOUS NOTES.

Baths—Turkish, Russian, Roman.
Massage.
The Care of the Face.
Unguents and Powders.
The Care of the Teeth.
The Care of the Hands.
The Finger-nails.
The Care of the Feet.
Concerning Perfumes.
Summer Beverages.
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BATHS—TURKISH, RUSSIAN, ROMAN.

PERHAPS the best known of the various forms of bathing made popular of late years in our large cities is the Turkish. Men have long known the beneficial effects of Turkish baths, and of late years they have been taken by a large and constantly increasing number of women. Nearly every well-equipped establishment has its especial ways of doing things, but the treatment in all is essentially the same. The patient, after undressing, is placed in a very hot room to encourage the copious flow of perspiration. After this she is submitted to a course of rubbing, etc., at the hands of an attendant, who by her vigorous massage aids in removing all effete matter from the pores. The next step is a warm bath, and when the patient emerges from this she may have the tonic effect of a cold spray or of a plunge in a cold swimming bath. More massage and a period of repose usually conclude the bath, which is also often accompanied by shampooing, manicuring, etc.

The Russian bath differs from the Turkish in the quality of the heat used. The patient who takes a Russian bath is subjected more to steam, and less to dry vapor. The temperature is much higher in the Turkish than in the Russian bath. In the latter the mercury usually marks 115°, while in the Turkish the heat of the dry hot-air room is 150°. The sudden transition from warmth to cold by the shock of an ice-cold spray upon the heated patient is also a marked feature of the Russian bath. The two methods are so frequently combined that it is hard to differentiate them positively.

The Roman bath, which frequently follows the Russian or Turkish bath, is nothing more nor less than a massage with unguents. Vaseline or some Roman oil is used, and the process is continued from twenty-five to thirty minutes.

The value of the Turkish bath as an aid to the complexion is too well known to need comment. The nearest approach to a Turkish bath that can be attained at home is achieved by placing a shallow tin pan half full of boiling water over a good alcohol lamp, and setting both under a cane-bottomed chair. The lamp is lighted, and the bather seats herself in the chair and wraps about it and herself a large, thick blanket. When she is in a drenching perspiration she gets into a tub, rubs herself vigorously with the hand from head to foot, and then rinses the body in cold water. This is followed by hard friction with a rough Turkish towel, and the patient then throws a light woollen wrapper about her, and lies down to rest for half an hour or so. If at this time she can have an hour's massage, so much the better.

While all baths are good for the skin, except in certain peculiar cases, the hot bath has advantages over the cold in that it opens the pores, and thus encourages the escape of matter that would otherwise remain to clog the system and impair the general health. When only one bath a day is possible, if that must be cold—either from necessity or the bather's choice—it should be preceded by a sponging from head to foot in warm water.

Valuable accompaniments to the bath are the bags of bran, oatmeal, or almond meal sold by druggists. A little borax or ammonia added to the water is excellent for people with greasy skins. A bathing-glove of Turkish towelling may be used by those who prefer this to a sponge or wash-cloth. Hard rubbing with a rough towel after the bath assists the action of the skin.

The best hour for taking the bath is an open question. To some a bath just before

retiring is provocative of insomnia, while to others it acts as a sedative. Some women maintain that the early morning bath is fatiguing, while there are others who find it bracing. The matter must be settled for each by herself, and many will probably advocate a warm bath at night and a cold plunge or sponge in the morning. A bath that is really hot or decidedly cold is more bracing and provokes a stronger reaction than one of tepid water.

Massage.

This form of treatment is acquiring a well-deserved popularity. It is taken by weak persons, by nervous persons, by rheumatic persons; it is given to the stout to reduce their flesh; to the thin to encourage them to adipose tissue; to the tired, who need exercise and have not the strength to take it; to the sleepless, whom it soothes to slumber. In very rare cases does it fail to accomplish all it promises, and often more besides—that is, when it is given by a really competent masseuse.

The process, in general, consists of rubbing, kneading, pinching, light slapping, etc.; but no description can give an accurate idea of the skill with which an accomplished masseuse adapts her treatment to the needs of the different parts of the body and braces weary nerves, renders flexible stiff muscles, and leaves her patient healthfully weary, yet refreshed, and ready either for sleep or for work. It is a boon to tired and nervous women, a blessing to the sufferer from stiff limbs or strained muscles.

The electrical massage, which is given by a physician, consists in sending a current of electricity through all the muscular and nervous system, and the gentle friction of the moist electrode is followed by a dry rub with a rough towel. This treatment is especially valuable in nervous and rheumatic troubles.

The Care of the Face.

The woman who desires a good complexion must wash her face carefully. If soap is used, it must be of the best, and every particle of it must be rinsed off before drying the face. Use the hand or a soft cloth or sponge, and, except in rare cases, do not wash the face more than once a day. At other times wipe it off with a soft towel that is slightly dampened. Never wash the face just before going out or directly after coming in or when overheated. Rain-water is excellent for the face-bath. Use either cold or tepid water.

Water alone will not thoroughly cleanse the skin. If the face is gently but thoroughly rubbed with cold cream and then wiped off with a flannel, the grime that will be coaxed from the pores will give mute evidence to the truth of this statement. This process should be gone through at least once a week, and oftener when one has been travelling by rail or through the dust. After the face has been well rubbed with the flannel, a little more cold cream may be applied. This may be left on until morning, when the skin may be washed well first with hot, then with tepid water, and dried with a soft cloth.

Face Steaming.

In every large city there are establishments for facial steaming and massage, where better results are possible than can be obtained at home. Still, even home treatment is preferable to neglect; and if a woman possesses a face-steamer, she can manage very well. Lacking this, she must improvise a steamer.

The first step in the process is the cleansing the face with cold cream, as described above. After that the face must be gently pinched and kneaded, thus drawing the blood to the surface. This is followed by the steaming.

There are two ways of doing this at home. One way is to set a tea-kettle of boiling water over a strong alcohol lamp, and then insert a wide-mouthed funnel in the spout of the kettle. As the water boils more and more furiously, the steam will pour from the funnel into the patient's face. She should cover her head with a sunbonnet-shaped construction of stiff brown paper, so that the steam may not be dispersed, but concentrated on the face.

Another way of steaming is to hold the face above a basin of boiling water, throwing over the head a large towel that will hang down on all sides and prevent the escape of the steam. With either method the steaming must be kept up until the pores are opened and the perspiration flows freely. This may take from ten to twenty or twenty-

five minutes. When the steaming is over, the face is gently dried with a soft towel. If the work is properly done, there will be a delightful suppleness of skin and a wonderfully refreshed feeling.

Once a month is often enough to steam the face.

Sunburn: Its Prevention and Cure.

To prevent severe sunburn, rub a little cold cream into the skin before exposing yourself to the sun or wind. Powder the face thickly and then wipe it off gently. Thanks to the cold cream, much of the powder will stick without being perceptible except to very close notice. Upon returning from the outdoor jaunt, rub the face with more cold cream and wipe it with a flannel. This will remove both coats of the unguent and the powder as well.

It is not an easy thing to efface sunburn in a short time, but the treatment of the face with cold cream at night and once or twice during the day will alleviate the trouble. Frostilla is also good for it. Buttermilk or lemon-juice is recommended for tan, and the beaten white of an egg is sometimes efficacious. It should be applied to the face and washed off with warm water in about fifteen minutes.

Be careful in buying cold cream to get only the best makes.

Freckles.

Scrape a teaspoonful of horseradish into a cup of sour milk; let it stand six hours before using. Apply to the freckles twice a day.

Lemon-juice will sometimes cure freckles. Dip your finger-tip in the acid and touch the freckles with it. Buttermilk may be used in the same way.

A poultice of leaves boiled soft and washed and left on the face all night is said to remove freckles and whiten the skin.

Superfluous Hair.

The only permanent method of removing this is by the electric needle. This must be done by a physician. The tweezers may be used to remove stray hairs, and pumice-stone will do the same work. The only objection to the latter is that when the hair grows out again it is often stiffer than before.

Wrinkles.

The best plan for keeping free of wrinkles is to avoid tricks of grimacing, raising the eyebrows, frowning, etc. A few minutes' absolute facial repose during the day is said to retard the approach of wrinkles.

A spray of cold water on the face night and morning is said to tone up the skin and prevent wrinkles. In washing the face, wipe it from the chin *up*, and from the sides toward the centre.

Other Facial Blemishes.

Blackheads, a kind of acne, are caused by the choking of the pores with unhealthy matter. Steaming often removes them. When the skin is soft from hot water or steam, rub the blackheads with a rough towel. Do this always after the bath. Should this fail, anoint the affected parts with cold cream and press the softened skin each side of the clogged pore. This will usually force out the foreign matter.

Moles must be removed by a physician. Often they are not disfiguring, and in that case it is better not to run the risk of a scar by having them taken off.

Moth patches are usually the result of a disordered condition of the blood. For these consult a physician.

Pimples and other eruptions are usually due to the same cause. These, as well as a thick, muddy complexion that will not clear with bathing, exercise, and diet, should also be submitted to a doctor.

A red nose, frequently a serious blemish in an otherwise charming face, is often caused by tight lacing or tight shoes; and with the removal of the cause of the impeded circulation, the trouble will vanish.

Red ears are sometimes due to the same cause. Where the inflammation is local it may perhaps be reduced by bathing the nose or ears night and morning in very hot water to which has been added a little cologne and borax.

Weak eyes or *reddened eyelids* may be benefited by the application night and morning of very hot water.

Scanty eyelashes and *thin eyebrows* are

said to be encouraged by the use of vaseline or lanoline. Eyebrows that are too thick and heavy should not be trimmed except by a specialist who understands his business, as clipping usually tends to thicken them.

Unguents and Powders.

Cold cream is probably the best facial unguent. Cocoanut oil is recommended to increase the flesh and improve the skin, but this, as well as the oft-vaunted lanoline, in many cases stimulates the growth of superfluous hair. The same objection has been urged against vaseline, white or yellow. Glycerine, mingled with rose-water or bay rum, may generally be used successfully upon moist skins, but dry-skinned women cannot use it with comfort.

For a thin neck and arms inunctions of olive oil are sometimes advised. This is well rubbed into the parts that need filling out. A compound of albolene, a form of almond oil, and alcohol, in the proportion of two or three parts of the albolene to one of alcohol is also good for developing flesh upon the thin neck and arms.

Of powders the best is some form of talc. Powdered starch is also excellent. The cheap perfumed powders that contain bismuth are to be avoided, because of their bad effect upon the skin. Powder will clog the skin unless it is carefully removed by later applications of an unguent. It is almost indispensable to the possessors of greasy skins in hot weather, but it should be used so carefully that its presence will not be offensively apparent.

The Care of the Teeth.

The teeth should be brushed night and morning with a curved brush that will, as it were, go around corners and into small spaces. A pure soap is good for the teeth and should be used about three times a week. Salt is cleansing and hardens the gums. Fine charcoal may also be used, but probably simple powdered chalk, which may be scented if desired, is as good a tooth-powder as can be found. To this it is well to add a little bicarbonate of soda, if there exists any tendency to acidity of breath. After each meal all fragments of food should be removed from between the teeth by a wooden or quill toothpick, and dental floss should be used every day or two. The teeth should be submitted to a dentist's examination at least twice a year, and accumulations of tartar removed.

The Care of the Hair.

Once a month is generally often enough for a wet shampoo. In hot weather it may be taken more frequently. In this matter each woman is usually the best judge for herself. Under no circumstances use dyes or bleaches.

A fine comb should never be employed, as it irritates the scalp and produces dandruff. This may be removed by brushing or by shampooing. Lemon juice applied to the scalp, not to the hair, will sometimes remove dandruff. Soap is so hard to rinse from the hair that it is better to use something else in cleansing. A good wash is made by mixing the yolk of an egg with a little water. The scalp is rubbed with this and then rinsed clean, first in warm and then in cold water. If no other preparation is used, add a little ammonia and borax to the water in which the hair is washed. This is better for oily than for naturally dry hair. The woman who has the latter should anoint the scalp after washing with a little vaseline or scentless pomatum.

The hair may be dried after a shampoo by fanning, and should be left hanging until it is quite dry. The ends should be clipped once a month.

Eucalyptus is recommended to promote the growth of the hair. Sage tea is also used for this purpose, and rum and quinine or whiskey and quinine in the proportion of ten grains of quinine to half a pint of the liquor are said to have a tonic effect upon the hair and scalp. Frequent brushing with a moderately stiff brush also stimulates the growth of the hair.

The Care of the Hands.

The woman who does housework, gardening, and other work that soils and roughens the hands, should, if she wishes to keep these soft and fair, protect them when she can by loose old gloves. When she washes dishes she may cut the tips from the fingers of the gloves.

Only the best soap should be used at the

toilet, and almond meal or bran should be added to the water. After washing, the hands should be thoroughly dried and anointed lightly with frostilla or glycerine and bay rum or glycerine and rose-water mixed in equal parts. Some skins will not bear glycerine; for these cold cream or mutton tallow may be used. Cream and vinegar mixed in equal parts and rubbed on the hands at night sometimes works like a charm in softening the skin. A pair of loose gloves worn all night will whiten and soften the hands. Never use black gloves for this purpose.

Lemon juice or lemon juice and salt will usually remove stains from the fingers and nails. Chlorinated soda will remove ink stains, but the hands should be washed as soon as the stain goes, and the part the soda has touched be rubbed with cold cream.

The Care of the Finger-nails.

When a good manicure is out of reach a woman must care for her own nails. When she dries her hands after washing them she should always push down the skin at the base of the nail with the towel or an orange-wood stick. This prevents hang-nails and makes the nail a good shape. At least once a day she should devote two or three minutes to polishing her nails with one of the "buffers" and the powder that come for this purpose. As her nails grow long she should cut or file them, rounding the tips and keeping the edges well trimmed, that they may not press into the flesh and spread the finger-tips. Once or twice a week she should touch the nails with the rose-paste that is sold by druggists or manicures, and give her nails a vigorous polishing with powder. After this she should wash her hands, scrub the traces of paste and powder from the cuticle about the nails with a brush and soap, dry her hands, and give the nails another rub without powder. If this is done once a week, and the previous directions followed, neat nails will be the result. The pointed nail is an abomination. It is not wise for an inexperienced person to attempt to trim the cuticle about the nails.

Manicuring Outfit.

Instead of buying a cheap and showy "manicure set" in a plush box, buy one or two pairs of good nail scissors, a file and cleaner, a couple of orange-wood sticks, a buffer or two, a box of nail powder, and a tiny jar of rose-paste or salve. With these one will have all she needs to keep her nails in perfect order.

The Care of the Feet.

Shoes that are either too large or too small produce corns. When these first appear rub them with pumice stone or with a Japanese corn-file. Treat in the same way the callous spots that form on the bottom and sides of the feet. Should the corn be sore, protect it from pressure by a corn-plaster with a hole in the middle. The feet should have the care of the chiropodist from time to time. In paring a corn a very sharp knife should be used, and the operation most cautiously conducted. A poultice of bread-crumbs soaked half an hour in vinegar will, it is said, remove a corn in one night.

Bunions should be rubbed with lanoline and protected by a piece of oiled silk. Ingrowing toe-nails may be checked by forcing back the flesh from the nail and inserting a tiny wad of lint under the edge of the nail. When the next toe presses the flesh down on the nail, bind the two toes together with adhesive plaster, so as to prevent the pressure in the wrong place.

For perspiring feet, bathe the feet in water containing a little borax, and then powder with lycopodium.

For tired or aching feet, use a hot sea-salt bath, and rub the feet dry with a rough towel. Swollen feet are benefited by a bath in water in which wood-ashes have been boiled. The water should be strained before it is used.

For women with sensitive feet that blister after long walks, a simple remedy is to rub the sole of the stockings with castile soap, and to soften the soap in water and rub it over the bottom and sides of the feet.

Chilblains may sometimes be cured by persistent bathing, night and morning, with witch-hazel. A poultice of roasted turnip is recommended for obstinate cases. Tincture of myrrh diluted with warm water is also healing. Three parts vinegar and one part camphorated brandy is a preventive to chilblains.

Concerning Perfumes.

The large quantity of perfumes put upon the markets in the last few years, their high-sounding and in many cases attractive names, and their extraordinary cheapness, have all done their share in extending the use of scents, essences, extracts, and sachet powders. A young girl of little experience with the ways of perfume makers finds it hard to resist such delights as she fancies imprisoned in bottles marked "New Mown Hay" (with a realistic cut of a hay-stack), "Lily of the Valley," "Wood-violet," "Old-fashioned Damask Rose," and the like. Often her taste is not sufficiently educated to know how atrocious these concoctions really are, and she drenches herself with the alleged perfumes until she becomes offensive to all who come near her.

There are a few perfumes that, used judiciously, are not unpleasant to every one, but they are usually high-priced essences, and even these it is well to reserve for home consumption. In nothing is one man's meat another man's poison more decidedly than in perfumes. The scent of sandal-wood, delicious to me, is noxious to another. This woman turns faint at the smell of tuberoses, that one is nauseated by the odor of attar of rose. Nearly all women of good taste are united in a common detestation of musk, which is the foundation of most of the cheap colognes and sachet powders.

The woman who wishes to carry about with her a delicate, almost imperceptible, fragrance that every one identifies with her (as is done by the heroines of the romantic novels, and very few besides), will do well to take her chosen perfume from among the unadulterated natural scents. Let her strew rose-leaves and sweet violets and lavender and citron-aloe and sweetbrier among her laces and gloves and ribbons. Let her keep her lingerie in drawers lined with orris-filled sachets, and choose for a handkerchief case a basket woven of the Indian sweet-grasses. Should she desire to add florida water or Farina cologne to her bath, the perfume it leaves about her person will not be sufficiently powerful to cause discomfort to any one, and she may supplement it by wearing or carrying natural flowers, whose odor rarely offends, except in the case of such blossoms as tuberoses, hyacinths, Japan and Bermuda lilies—and these should never be worn or carried in a close room or a crowded assembly. Especially at the table and in the sick-room is the absence of all scent usually more grateful than even the sweetest perfume.

SUMMER BEVERAGES.

Lemon Sherbet.

Four lemons.
Two oranges.
Six tablespoonfuls sugar.
Three pints water.

Squeeze the lemon and orange juice upon the sugar, let it stand five minutes, add water and ice, stir well and serve.

A larger allowance of sugar can be made for those who like sweet drinks.

Strawberry Sherbet.

Four lemons.
Half pint strawberry juice or a gill of strawberry syrup.
Six tablespoonfuls sugar.
One quart water.

Let this stand on ice an hour before using. Add to it at the last a handful of small, ripe strawberries.

Apollinaris Lemonade.

Four lemons.
Half cup sugar.
One quart-bottle Apollinaris water.

Proceed as with lemon sherbet. If you like, you may add to any of these drinks a few thin slices of peeled lemon. The bitter flavor of the rind is thus avoided. A few red raspberries or strawberries is a pretty addition to this drink. Seltzer may be used in place of Apollinaris, if desired.

A Mild Claret Punch.

One quart iced water.
One quart claret.
Two slices pineapple cut into dice.
One sliced banana.
Two oranges peeled, sliced, and seeded.
Half pint strawberries.
Half pint red raspberries.
Three lemons, peeled, sliced, and seeded.

One cup granulated sugar.

Put together the lemons, oranges, one slice of pineapple, and half of the berries and strew them with the sugar. Let them stand half an hour at least. Express all the juice from them, and put this with the claret and iced water. Add the remainder of the cut-up pineapple, the banana, and the berries and serve.

Sherry Cobbler.

Half pint good sherry.

Four slices pineapple, cut in dice.

One lemon and one orange, both sliced thin.

Eight tablespoonfuls sugar.

Pounded ice and iced water at discretion.

Place the fruit in a bowl, strew with the sugar and a little ice, and in ten minutes add a pint of water. Stir well, put in the wine and more crushed ice and add water with judgment.

The cobbler should be poured into glasses full of finely cracked ice, and imbibed through a straw.

Raspberry Vinegar.

Mash five quarts of raspberries, black or red, in a large crock, and cover them with genuine cider vinegar. Let them stand in the sun twelve hours, and keep at night in a cool place. Stir several times during the day. Strain; put five quarts of fresh berries in the jar; pour the strained vinegar over these; mash the berries, and let them stand twenty-four hours longer. Strain, measure, and to each quart of the liquid allow one pint of water and three pounds of sugar. Cook, stirring steadily, until the sugar is dissolved, removing the scum as it rises. When it comes to a boil take from the fire, bottle while warm, cork, and seal.

Blackberry Cordial.

One quart brandy; two quarts blackberry juice; two pounds white sugar; one ounce each powdered cinnamon and nutmeg; one-half ounce each powdered allspice and cloves. Boil the juice and brandy and the spices (these tied up in thin muslin bags) for fifteen minutes. Take from the fire, add the brandy, and when cold, strain, bottle, and seal.

This is a good cordial for use in illness.

Currant Shrub.

Heat red currants until the juice runs freely; squeeze the fruit, and to each quart of the liquid allow three-quarters of a pound of sugar and one quart of the best brandy or of good Jamaica rum. Stir the juice and sugar until the latter is dissolved, and when the mixture is cold add the liquor. Strain, bottle, and seal. A little mixed with iced water is an excellent summer drink.

Cherry Shrub.

Stem morello or sour red cherries and put them in an earthenware crock. Set this in a large pot of boiling water and let this cook for some hours, stirring and breaking the cherries from time to time with a wooden paddle. None of the water must get into the cherries. When the juice flows freely, turn the fruit, a small quantity at a time, into a thick jelly-bag, and squeeze out the juice. It must be free from pulp. To each pint of the juice add a pound of sugar and let it stand, stirring constantly, until it is thoroughly dissolved. To each pint of the juice and sugar add a tablespoonful of best brandy, bottle and seal. This is used like currant shrub.

Iced Coffee (for picnics).

Make clear strong coffee, and while it is boiling hot add to each quart half a pint of hot milk. Stir together well and let it cool before it is put in bottles on the ice. If preferred, ice may be put into it when it is served.

Quite as delicious for the table is the clear coffee iced, served with rich cream. Whipped cream may also be served with iced coffee.

Milk Punch.

The two following receipts are not, strictly speaking, summer drinks, but they are most useful at any season for sick or delicate persons.

Half pint milk.

One tablespoonful sugar.

Two tablespoonfuls brandy.

Stir well and serve ice cold.

Port Eggnog.

Separate the white and yolk of an egg. Put the latter into a tumbler and stir into it a

heaping tablespoonful of sugar. Whip the white stiff and stir lightly into the yolk and sugar. Add three tablespoonfuls of port wine and fill up the tumbler with rich milk.

Native Wines.

The great improvement in California and other native wines during the past few years has rendered them not unworthy a place on the tables of good livers. Such heavy wines as Sherry and Madeira have not yet been equalled in domestic wines, and for good Champagne one must still depend upon the product of foreign vintages. But for table clarets, for several good white wines and even for a fair port, one may buy the wines of California.

The Zinfandel claret is one of the best domestic wines, and its equal in a white wine may be found either in the Riesling or in the California Sauternes. There are also an excellent Hock and Burgundy and a Chablis (which may be called a white Burgundy), while those who like sweet wines may find a very fair Muscat and a tolerable Tokay. Many domestic wines rival the imported wines in price, and cannot be distinguished from the latter, except by a connoisseur. While the sherry of California cannot be recommended for table use, it yet answers nearly all purposes of cookery as well as the more expensive foreign brands.

It seldom pays to buy wine in the wood, except for large consumers. But there is a notable economy in purchasing it by the case of twelve bottles, and any one who possesses a tolerable wine-cellar with a good lock on the door, will do well to buy table wines by the dozen bottles.

Those versed in the rules of good living declare that while champagne should be iced even to the extent of being frappé, claret, Burgundy, and port should be no cooler than the temperature of the room in which they are served. A concession may occasionally be made in very warm weather, when iced claret offers powerful attractions. Tokay and other sweet wines are seldom chilled.

Teas.

Only recently has the American woman learned to appreciate the possibility of the tea-leaf. Now with the adoption of some useless and many excellent English customs, she is beginning to develop into a connoisseur in teas and to express decided preferences in brands and brews.

The old phrase "mixed tea," used to describe either equal parts of black and green tea or a compound of two parts black and one part green, and thus prepared it was sold, probably to at least five housekeepers out of seven. At the present day, it is an exception to find a tea-drinker of judgment who does not tell her grocer the particular kind of tea she desires.

Among favorite black teas, the Formosa Oolong, in some one of its varieties, is a general favorite, and to drink hot, year in and year out, it doubtless suits the general palate admirably. It does not make so satisfactory an iced drink as the Ceylon tea, which it may safely be said approaches as near perfection when properly prepared as any decoction in the world. There are those, however, who turn from the Ceylon tea and give the palm to the old English Breakfast, which its irreverent foes declare tastes like nothing so much as stewed hay. A smaller class than all, however, pose as dilettanti and have their own peculiar "blend" of three or four varieties of tea. Among these one of the most delicious, secured by an American woman in her journeying across the water, is put up by the following prescription.

For each pound of the tea have,
Eight ounces Oolong.
Six ounces Souchong.
One and a half ounces Young Hyson.
Half ounce Orange Pekoe.
Mix well.

In this blend of tea, and indeed in most other kinds upon the American market, the good old formula for tea-making may be used: "One teaspoonful for each person, and one for the pot." The teaspoonfuls may be liberal ones, the pot—which should, when possible, be of earthenware—should be heated before it receives the tea and the small allowance of boiling water in which the herb must steep for four or five minutes before the addition of the rest of the boiling water that dilutes the first brew to the requisite strength for drinking. The tea-leaves are left in the pot, and when longer steeping has increased the strength of the infusion more boiling water may be added to them.

Not so must the Ceylon tea be treated. Whether it be the flowers or the tea buds that make the high-priced "Blend" tea, or the less expensive varieties, the tea-leaves must not be left in the pot longer than is actually necessary to extract their first flavor. Nor must the leaves be put in with too free a hand. One-third or one-half as much should be used of this as of the ordinary black tea. The pot should be heated, the leaves and the full quantity of fresh boiling water be put in at once and this covered with a cosey or left in a warm corner for three or four minutes. Then the tea must be decanted, as it were, or poured into another heated tea-pot and is ready for use. A tea-ball is admirable to use in making Ceylon tea and only second to it is a tea-pot with a small reservoir in the centre for holding the tea-leaves, through which the water must drip into the pot below. No other tea is so delicious iced as the Ceylon tea, and it is also one of the best brands to use in making the Russian tea, where the clear boiling tea is poured upon the sliced lemon and sugar and completed by the few drops of rum that bring out the aroma of the tea without giving too strong an intimation of their own flavor. The Japanese teas do not seem yet to have won any strong place in public favor. There is a certain acridity about them which does not commend them to the Western palate, and they are more valuable to mix with others of less striking individuality. The same criticism applies to some of the Indian teas, for which in most cases, the taste must be acquired. The pale tint of the infusion made from them deludes the inexperienced with a doubt of their strength—a doubt which a single sip puts to flight.

With every year an increasing number of women are falling into the habit of making tea on the table. This is the only way to be sure it is properly made. Thus alone can the mistress be positive that the tea is measured into the pot, instead of being guessed at, and that the water poured upon it is actually at a "galloping boil," and not turned from a kettle that boiled—and stopped boiling—ten minutes before.

Ice, Natural and Artificial.

Artificial ice is a boon to those who love iced drinks, but have been all their life long in bondage to fear of bacteria. The water from which it is manufactured is usually distilled and is so comparatively free from microbes. The manufactured ice is exquisitely clear, but it is urged against it that it melts more rapidly than the natural ice. Those who must depend upon the latter may avoid the risk of dangerous germs by cooling on the ice the water they drink. This may first be boiled for some minutes, and bottled when cool. Beer or soda-water bottles with patent stoppers are best for this purpose, and a constant succession of them may fill the ice-box.

The devotion of Americans to iced water, and indeed to very cold drinks of all descriptions, is a constant source of surprise to foreigners. Water chilled on ice does not reach the glacial temperature of water in which ice is dissolved, and on this account is a safer drink. Children should never drink iced water and adults are none the better for it. Water of a higher temperature really quenches thirst more quickly than that just above the freezing point.

The best method of keeping ice in a refrigerator is to cover it closely with several thicknesses of newspapers. These effectually exclude the air and help preserve the low temperature of that strata surrounding the ice. They are really better for the purpose than carpets, blankets, and other such porous fabrics.

HOUSEKEEPING SUNDRIES.

The Care of Lamps.

There's as much wit goes to the care of lamps as to the boiling of eggs.

In the first place they should receive due attention every day. Leave their big silk or paper shades in the drawing-room or library, except when it is necessary to take them out of doors and use a fine hair-brush to clear the dust from their folds and flutings. A dirty lamp-shade is as unpleasant an object as any other piece of soiled finery.

Carry the lamps to the kitchen or pantry and set them down upon double-folded newspapers. If they have porcelain shades, wipe these as you take them and the chimneys off, and set them to one side. Should they need washing, put them into a basin of hot water which you have softened with a little ammo-

nia or borax. Don't use soap with them unless you rinse them afterward.

This done, turn up the wicks of the lamps and with a bit of stick or a match scrape off the charred edges. Do not cut them unless the wick is uneven. Remove the rims that surround the burners and wipe them off with the old flannel or soft cloth you reserve for your lamps.

Now fill the lamps, and do it carefully to avoid an overflow. The best plan is to keep a small funnel with the oil can, and inserting the point of the tube in the opening provided for filling in the side of the lamp, to pour cautiously until the reservoir is full. The lamps that are made with reservoirs which fit into outer jars are decidedly the easiest to fill. Whichever kind you use, wipe the outside of the reservoirs after you have filled and closed them, that the persistently percolating oil may have no unnecessary encouragement to exude. Be very sure that no drops of oil have trickled down upon the outside of the lamps to make their way to bottom, rim, or feet, and leave a greasy trace on stand or shelf. Give a final rub to the outside of each lamp, replace rim, chimney, and shade, and thank Fate that this, one of the least pleasant of the housekeeper's duties, is done for the day. Sometimes it will be necessary to give the lamp a thorough washing in hot water and ammonia. Nothing but a free use of a powerful alkali will remove the clinging grease.

When a lamp-burner is clogged and gives a poor light, boil it for an hour in water with a small lump of washing soda or a little borax.

Dyes and Dyeing.

In these days, when dyeing is well and cheaply done by those who make it their business, it hardly pays to attempt it at home. When sending material to the dyers, it should be borne in mind that in a mixed fabric like silk and wool or wool and cotton, the two will not dye alike. The silk or cotton threads will take a lighter tint than the woollen. So, if a plain, solid color is desired, an unmixed goods must be dyed.

Nearly any colored material will take black well. Light shades will usually dye a dark red, a seal brown, a deep green, or a navy blue. It seldom pays to dye silks, except to use as linings. They become stiff and harsh in the process, and linens or cottons are sometimes similarly affected. Woollen is the most satisfactory material to dye.

There is almost always more or less shrinkage in dyed goods, and this must be calculated on in sending made garments to the dye-house. Skirts need not be ripped, although it is sometimes well to remove the belt. Waists usually shrink badly, and should on no account be dyed without ripping. The lower binding or facing should at least be removed, and the under-arm seams opened. Even with these precautions, the waist will often shrink unequally.

Soft material, like camel's hair, chuddah, crêpe de Chine, and the like, usually dye admirably.

To Wash Cut Glass.

Never put heavy, elaborately cut glass into very hot water. The depth of the cutting renders it dangerous to expose the glass to the sudden expansion caused by the plunge into the hot water. Rinse it in tepid water, to which has been added a little ammonia, and clean the irregular surfaces with a soft brush.

It is also unsafe to turn ices into a cut-glass dish unless it has previously been gradually chilled in an ice-box.

Cracked cut glass can frequently be preserved to a useful old age by the skilful insertion of a few rivets. These will not be noticeable and will prevent breakage.

Filling Jelly Glasses.

Put a spoon in the jelly glass or jar before you pour the boiling fruit or syrup into it. The spoon acts as a conductor to the heat, and the glass is less likely to crack.

The same end is gained by standing the jar or glass upon a thick, wet cloth.

To Mend Holes in Plaster.

Mix plaster-of-Paris to a thin paste with water to mend holes left in the plastering by the withdrawal of picture-nails, etc. When the mixture is dry and hard it may be painted or covered with paper like that already on the wall.

Plaster-of-Paris is also useful in securing in place the loosened sockets of lamps or porcelain door-knobs that have been wrenched

from their metal settings. It hardens very quickly.

To Reset Knife-blades.

When the handles of steel knives and forks come off they can be easily mended with rosin. Pour a little powdered rosin into the cavity in the handle. Heat the part of the knife that fits into the handle until it is red hot, and thrust it into the handle. It will become firmly fixed by rosin when it becomes cool. In heating the handle protect the blade carefully with wet cloths, for if the blade becomes heated beyond a certain point it loses its temper, and the keenness of the steel once lost cannot be recovered.

Washing Windows.

A large quantity of water is not needed to make a window clean. Dissolve a little washing soda in a small basin of water, or soften the water with a few teaspoonfuls of ammonia. Wring out your cloth before passing it over the glass, and dry each pane with a soft cloth as soon as it is washed. A final rub with a chamois will add a polish to the glass. The same course may be followed in cleaning mirrors.

When it is necessary to wash windows in very cold weather, add a little alcohol to the water. This prevents its freezing on the pane. Never use soap on windows or mirrors.

Brooms.

Always stand your brooms on the handle or hang them from a nail. Once a week give them a dip in boiling soap-suds, as a restorative.

Earthen Vessels.

Use earthen-ware dishes for setting away milk, soups, gravies, stews, cooked vegetables, etc. Such dishes are more easily cleansed than those of metal, and there is no danger with them of the possible chemical action of acids in the food which is always to be apprehended when tin or iron is used as a receptacle.

Finger-marks.

A piece of stale bread will often remove finger-marks from wall-paper. Rub with the inside of the crust.

To Wash Black Woollen Goods.

Buy five cents' worth of soap-bark—about two tablespoonfuls. Dissolve it in two quarts of water, and add this to about three pailfuls of good suds. The water should be lukewarm. Wash in this your black material, rubbing it between the hands—not on the board—and giving especial attention to grease spots. When the material is clean, rinse it in clear water of the same temperature as the suds, squeeze out the water with the hands, and dry it in the shade. Iron, while still damp, on the wrong side.

Cloth, ladies' cloth, serge, alpaca, camel's hair, cashmere — indeed almost any black woollen—may be washed in this manner with good results.

To Wash Lace Curtains and Spreads.

Choose fine, sunshiny weather for this work, shake out the dust, wet in tepid water, and rub with a good white soap. Put the goods in a clean wooden tub, pour lukewarm water over them, and let them stand in the sun all day. Next morning prepare another tub of clean suds, and shake the curtains or spread up and down in this. Do not rub. Rinse then in clear water until all the soap is out of the lace. Squeeze out the water with your hands, and spread the lace on the grass, or hang each piece smoothly on the line until it is nearly dry. Have ready a thin water-starch, made by adding to two quarts of plain starch a quart of water in which has been dissolved while boiling an ounce of gum-arabic. The water should be cold and poured off the sediment before it is added to the starch. Fold the lace in four and rub in the starch with the hand until it has penetrated the quadruple thickness. Then turn over the piece *without unfolding* and rub the other side of the four ply with the starch. When the piece is done, roll it up and leave it for three hours. Unroll it then and spread it smoothly upon a sheet laid on the carpet, pinning down each point and scallop. Leave it thus until perfectly dry.

To Clean Small Laces.

Put them into an earthen bowl and pour over them plenty of benzine. Rinse them

well in this, shaking them about in it. Squeeze gently, put into another bowl, and repeat the process with fresh benzine. Squeeze the lace again and spread it on a covered board, pinning down every point and curve. Leave it in the sunshine for six hours. This is for very fine lace. For that of a firmer mesh, use soap and sunshine. If it is very dirty it may need two days' soaking. Wash, rinse, and lay out smooth upon a board covered with a clean sheet. When about half dry, pull and clap between the hands until the mesh is clear, and pin out on the board to dry. If you like it yellow, dip it in clear, cold coffee before clapping it.

To Remove Wagon Grease.

Even obstinate spots may be removed from cotton goods by the following process. Moisten slightly a piece of common laundry soap and rub it on the grease spot. Do not put the fabric in water at the time. Coat the spot thickly with the soap and leave it thus for three hours. Then rinse it out in *cold* water.

To Remove Ink-stains from White Goods.

Purchase from a druggist ten cents' worth of chlorinated soda. Pour a few drops of this upon the ink-spot. This will probably disappear at once; but if not, make a second application of the soda. Wash the material immediately. While this preparation is excellent for cotton or linen, ***never use it on silk***. The detergent eats the silk with the ink. It is a poison, and should be kept locked up when not in use.

To Turn out Puddings and Jellies.

If it is a hot boiled pudding you wish to turn out, plunge the mould or the bag into cold water for thirty seconds. If it is a cold pudding, a jelly, or a blanc mange that sticks to the mould, dip it for an instant in very hot water, and then turn out the contents of the mould at once before they have time to soften. If ice-cream refuses to leave a mould after it has been loosened with a knife, wrap around the freezer a cloth wrung out in boiling water.

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